



MEDIEVAL ART

FROM
PRIVATE
COLLECTIONS
A SPECIAL
EXHIBITION
AT THE
CLOISTERS

MEDIEVAL ART

from Private Collections

MEDIEVAL ART

from Private Collections

*A Special Exhibition
at The Cloisters
October 30, 1968, through
March 30, 1969*

Introduction and catalogue

by Carmen Gómez-Moreno

*Associate Curator of Medieval Art
and The Cloisters*

THE METROPOLITAN
MUSEUM OF ART

PHOTOGRAPHS: Helga Abramczyk, 143; Donald Brennwasser, 170; Brooklyn Museum, 205; Cleveland Museum of Art, 8, 9, 34, 60, 81, 85, 130, 144, 156, 162, 211; Peter A. Juley, 39; Museum of Fine Arts, Boston, 42; O. E. Nelson, 45; North Carolina Museum of Art, 63; William F. Pons, 12, 18, 19, 21, 23-26, 28, 29, 33, 37, 43, 54, 61, 62, 65, 66, 70, 72, 75, 77, 79 (top), 83, 84, 87, 89, 90, 99, 107, 128, 129, 132, 149, 150, 178, 179, 182, 186-190, 192, 193, 195-197, 207, 208, 210; Stephen K. Scher, 76; John D. Schiff, 13, 40, 92, 93, 162, 172, 218, 220; Taylor and Dull, 22, 32, 35, 38, 47, 52, 53, 58, 59, 64, 71, 78, 82, 86, 88, 91, 95, 100, 101, 110, 120, 135, 136, 139, 140, 142, 145, 146, 151-153, 155, 156, 158, 160, 163, 166, 171, 191, 199, 209; Anna Wachsmann, 41, 94, 96, 97, 102, 104, 105, 108, 109, 112-119, 121-127, 137, 138, 198, 200, 201, 213, 216.

DESIGNED BY PETER OLDENBURG

COMPOSITION BY CLARKE AND WAY, INC.

TEXT AND ILLUSTRATIONS PRINTED BY THE MERIDEN GRAVURE COMPANY

COVER PRINTED BY VILLAGE CRAFTSMEN

BOUND BY J. F. TAPLEY COMPANY

COPYRIGHT © 1968 BY THE METROPOLITAN MUSEUM OF ART

LIBRARY OF CONGRESS CATALOG CARD NUMBER 68-8865

EDITION, 3000 COPIES

SECOND PRINTING, 3000 COPIES

Foreword

ANY SHOW of the fruits of private collecting is an important event. One exhibiting objects of the medieval period is particularly important, it seems to me. In this country, ever since the early years of this century, there has been an intense interest in medieval history, archaeology, and works of art. Our universities have encouraged studies in these fields, our museums have vigorously pursued the acquisition of objects of the highest quality. Rarely in this span of time, however, have there been opportunities for the private collector to display the results of his patient hunting of the rarest pieces of that fascinating epoch which contributed so substantially to our culture. Now is one such opportunity. This show is not only a special and significant event in that it gathers together a splendid array of most beautiful works of art, it also serves as an important building block at the beginning of a new time in the history of The Cloisters, a time in which the institution will seek to become the veritable center of medieval studies in the United States.

When you look at these fine paintings, sculptures, and objects of silver and gold, when you read this excellent catalogue, think of how very pleased James J. Rorimer would have been. In a real sense this exhibition, *Medieval Art from Private Collections*, is dedicated to the memory of his work of genius in bringing to success the brilliant visions and ideas of the donor of The Cloisters, John D. Rockefeller, Jr.

I am very pleased to thank all the collectors for their unmatched interest and enthusiasm, and for permitting their wonderful possessions to leave their homes for the duration of the show. And I congratulate the members of the staff of The Cloisters and the Medieval Department whose combined hundreds of hours of expert work have made it all possible.

Thomas P. F. Hoving, DIRECTOR

Introduction

THE FIRST encounters of nontraveling Americans with the external forms of medieval art took place in the nineteenth century, through the Gothic revival—which we now tend to look upon with contempt—and Henry H. Richardson’s monumental but peculiar Byzantine-Romanesque architectural structures. It was not until the beginning of the present century that some of the great American collectors started the massive immigration of medieval works of art to this country. About the same time several American universities were proud to count outstanding medievalists among their professors, and scores of their pupils began working in the field. But then, following the withdrawal from the scene of the early leaders, interest in medieval art suffered a setback in the period after the second World War. There were exceptions in this trend. Furthermore, some remarkable collectors kept adding objects to their collections, despite rising prices in the art market and increasing difficulties attending importations.

The main purpose of this exhibition is to present to scholars and to art lovers in general what has been happening in American medieval collecting—and to revive the old fire from the cooling embers. The exhibition will also give the younger generation an opportunity to see that medieval art is permanently alive and not in conflict with contemporary art and ideas. No attempt has been made in this pioneer enterprise to present a complete survey of medieval art in American private collections. Such a project would have required years of searching the country for possible lenders. As the interest in medieval art is usually stronger around the cities that have museums with important medieval collections, we have concentrated our search in these areas. Valuable contributions have come from other points, however. With the exception of one collection in Canada, all those represented here are in the United States.

Since all the objects come from private homes, certain representative types are necessarily missing: those of large size or great weight, unsuitable in a modern abode. There is also a preponderance of objects from countries with relatively easy export laws.

A considerable number of the two hundred and twenty objects that appear in the hundred and ninety-nine entries of this catalogue have never been studied or published before, and some of them have proved fascinating. In general we have given these unknown pieces more of our attention, with less to those already published or not presenting cataloguing problems—either because their origin is clear or because the lender provided the necessary information to appear in the entry. Personal opinions have been stated, even

if they do not agree with opinions given before, provided that the owner of the object was open to suggestions. Some of these opinions will perhaps be found controversial—as will some of the objects themselves. We take this risk because opening the door to discussion can be of great value for the solution of some problems of attribution.

My gratitude goes to the collectors, who have all been helpful, generous, and friendly. I sincerely hope that we shall have more occasions for this kind of relationship in the future. Credit for having conceived the idea of the exhibition goes to Thomas P. F. Hoving, our Director; it goes also to William H. Forsyth for his supervision as head of the Medieval Department and The Cloisters during the period of preparation, and for the part he took in the selection of the objects. Special mention is due the two collaborators in this catalogue: Jane Hayward, who has written the entries on the stained glass, and Ian McGee, who has worked with me throughout the whole effort with enthusiasm, devotion, and scholarly depth. My acknowledgments go also to my colleagues at The Cloisters: Thomas Pelham Miller, who, assisted by Jeffrey M. Hoffeld, made some of the collections available, and Bonnie Young, Nancy L. Sheiry, and Louise Houghton, who helped in the research work. Margaret B. Freeman gave constant advice and support as well as valuable information about some of the embroideries. This eulogy would not be complete if I left out Virginia Ciliotta, who typed the catalogue and did much more, and Vincent Juliano, who took loving care of the objects.

C. G.-M.

Lenders to the Exhibition

Mr. and Mrs. Werner Abegg	Stanley Mortimer
Mr. and Mrs. Walter C. Baker	Mr. and Mrs. Ernst Payer
Mr. and Mrs. Max Robert Bier	Clara Peck
Ruth and Leopold Blumka	Mr. and Mrs. Lewis V. Randall
Professor and Mrs. Harry Bober	Mrs. James J. Rorimer
John Nicholas Brown	Mrs. Hanns Schaeffer
Mrs. Ernest Brummer	Mr. and Mrs. Meyer Schapiro
Mrs. W. Murray Crane	Janos Scholz
Paul Doll	Mr. and Mrs. Georges E. Seligman
Mrs. Elisabeth Drey	Mr. and Mrs. Germain Seligman
Mr. and Mrs. Richard B. Flagg	The Norton Simon Foundation
Michael Hall	Brigitte and Hanns Swarzenski
James D. Ireland	Mrs. George Trubner
Mr. and Mrs. Jacob M. Kaplan	Irwin Untermyer
Robert Lehman	Dr. and Mrs. Paul J. Vignos
Mr. and Mrs. Jack Linsky	Mr. and Mrs. Kurt J. Winter
Lawrence J. Majewski	Mr. and Mrs. William D. Wixom
Mr. and Mrs. Alastair B. Martin	
William M. Milliken	Four anonymous lenders

Contents

NUMBERS

Illuminated manuscripts	I – IO
Paintings and drawings	II – 20
Sculpture	2I – 69
Ivories	70 – 82
Metalwork	83 – 128
Goldsmiths' work	129 – 145
Enamels	146 – 173
Stained glass	174 – 197
Embroideries and tapestries	198 – 210
Various media	211 – 220

*Italian, Florentine, atelier of Pacino di Bonaguida (1303–1320)*I Page of an antiphonary, the Ascension with saints and angels,
donors in medallion

Tempera and gold leaf on vellum

22 $\frac{7}{16}$ × 16 $\frac{1}{8}$ in. (57 × 41 cm.)

The most appealing feature of this illumination, probably a frontispiece, is the liveliness of both style and color, which counts for more than the accuracy of the drawing. Pacino di Bonaguida is recorded from 1303 to 1320, but his mature period could have continued later. His vivacious pictorial style must have influenced his contemporaries, and because of his popularity it can be assumed that he had an atelier and that many of his works, like the present one, were produced wholly or in part by his assistants.

EX COLL.: William Young Ottley; Frank Channing Smith, Worcester, Massachusetts.

EXHIBITIONS: La Collection Lehman de New York, Musée de l'Orangerie, Paris, 1957; The Lehman Collection, New York, Cincinnati Art Museum, 1959.

BIBLIOGRAPHY: Richard Offner, *A Corpus of Florentine Painting*, New York, 1930, sec. III, vol. II, part I, pls. XII, XII¹; Evelyn Sandberg-Vavalà, "Early Italian Paintings in the Collection of Frank Channing Smith Jr.," *Worcester Museum Annual*, III (1937–1938), pp. 23–25, fig. 1; Mario Salmi, "La Miniatura fiorentina gotica," *Quaderni di storia della miniatura*, I (1954), p. 35, note to figs. VIII, XIV, XXa, XIb; [Sylvie Béguin] *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 174, p. 117; *The Lehman Collection, New York* (catalogue), Cincinnati, 1959, no. 318, p. 31.

Lent by Robert Lehman



Italian, Umbria or the Marches, second half of the XIV century

2 The Crucifixion, from a missal

Tempera and gold leaf on vellum

6¼ × 6¼ in. (17.3 × 16 cm.)

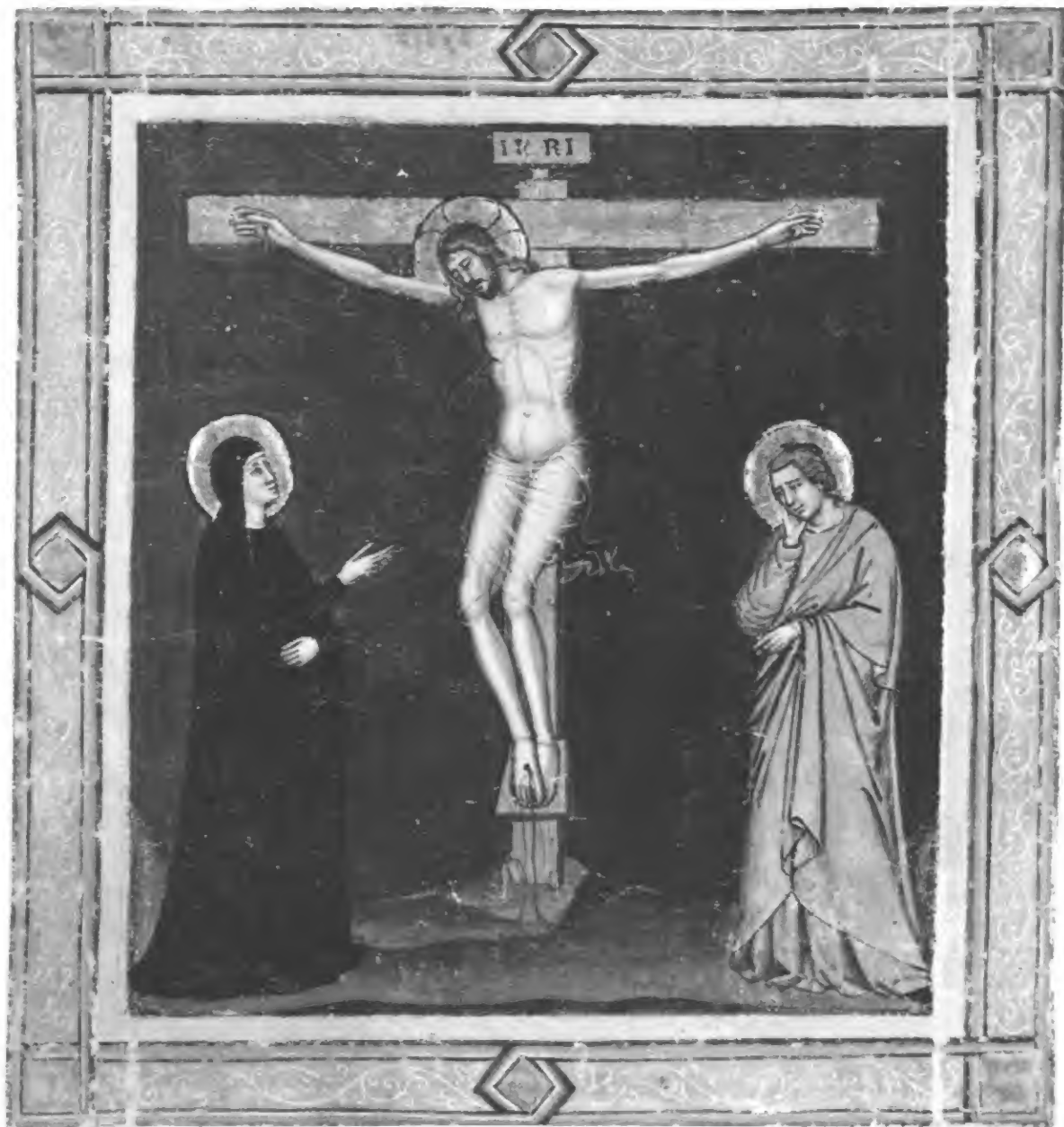
The sober composition and the solid, rather monumental figures of Mary and John lack the vibrant movement and almost theatrical attitudes of Crucifixion scenes in Sienese paintings of the middle and second half of the fourteenth century. These figures and the elongated figure of Christ with transparent loincloth are reminiscent of the works of Allegretto Nuzi—above all his Crucifixion panel in the Gemäldegalerie, Berlin-Dahlem. The simple frame around the present scene has parallels in Umbrian manuscript illumination, notably in a fourteenth-century Codice Dantesco in the Biblioteca Comunale, Perugia. On the verso is the second prayer of the Canon of the Mass.

EX COLL. Reichlen, Lausanne.

EXHIBITIONS: Drawings from Tuscany and Umbria (1350–1700), Mills College Art Gallery, Oakland, and University of California Art Gallery, Berkeley, 1961; The International Style: The Arts in Europe around 1400, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Alfred Neumeyer and Janos Scholz, *Drawings from Tuscany and Umbria (1350–1700)* (catalogue), Berkeley, 1961, no. 87, ill.; Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 75, pl. LXV.

Lent by Janos Scholz



*Spanish, probably Aragonese, about 1400*3 Johannes Aegidius (Juan Gil), *Liber contra venina*

Tempera and gold on vellum. 107 folios, 109 large and small initials and marginal decorations
12¼ × 9 in. (31.1 × 22.8 cm.)

This manuscript was written for Louis II of Anjou, born in 1377, whose stormy life began when, as a boy, he inherited the kingdoms of Naples, Sicily, and Jerusalem from his father. He lost Naples to Ladislaus of Hungary in 1382 and had to return to France to the court of Charles VI. In 1400 he married Yolanda, daughter of Juan I of Aragon. (Yolanda's shield, the gold and red bars of Aragon, appears with Louis's, gold fleurs-de-lis on blue, on the first page of this book.) After defeating Ladislaus in the battle of Roccasecca in 1411 and engaging in a series of struggles with the house of Burgundy, Louis died in Angers at the age of forty.

The manuscript appears never to have been copied, for there are no others in existence. The text, which is known only through this manuscript, is the work of Juan Gil of Zamora, a Franciscan friar. It deals with all kinds of poisons, poisonous animals, and parasites—as well as snake bites, scorpion stings, and mosquito bites. Poisons were a subject of particular interest for important people in the Middle Ages, and many deaths, if no other cause could be found, were attributed to the effects of poison. It is quite understandable that a man as embroiled in intrigue as Louis would be concerned with poisons. The style of the extremely lively initials and borders is close to Aragonese illuminated manuscripts of the late fourteenth or early fifteenth century. It shows French influence, which is easily explained by the close relationship of both countries through the illuminators from Catalonia and Aragon working at Avignon, both in the Papal Court and for the great patron of the arts, the Grand Master Fernández de Heredia. The foliage, birds, and the startlingly grotesque figures in the margins show a powerful imagination and a great sensitivity to color. The condition of the leaves and of the illuminations glowing with burnished gold is amazingly good.

PROVENANCE: Louis II of Anjou, king of Naples, Sicily, and Jerusalem.

EX COLL.: The Earl of Clarendon; Fritz Kreisler.

Lent anonymously

[illegible][illegible]

lume et si p[ro]p[ri]e ad
iudicium feceris op[er]e.
Declaratur et c[on]tra ma
teria in op[er]e p[ro]p[ri]e
illiguit. Rep[er]it aut[em]
mat[er]ia. Quia p[ro]p[ri]e a
d. et remediis con
ue. et c[on]tra que in op[er]e
p[ro]p[ri]e abbat. Interd[ic]t.
De remediis dicitur
noti et remediis que
in op[er]e abbat. Interd[ic]t.
Interd[ic]t. Interd[ic]t.
Inter
ca
u
at
m
mae. p[ro]p[ri]e au
lum aliquando p[ro]p[ri]e
cum luce. Interd[ic]t.

French, early XV century

4 Gaston Phébus, *Le Livre de la Chasse*

Tempera and burnished gold on vellum. 125 folios, 85 illuminations
15¼ × 11¼ in. (38.6 × 28.5 cm.)

To judge from the number of extant copies of this manuscript, it was one of the most successful works on hunting. It was written in 1387 by Gaston III, Count of Foix, surnamed Phébus for his beauty. He had his court at Orthez in the kingdom of Navarre, and Froissart, the famous chronicler, was frequently his guest. Gaston's magnificent hunting establishment included six hundred horses and sixteen hundred dogs. His treatise, though inspired by earlier ones, has an original style. The illustrations in this copy of it, most of them measuring 6 × 6½ inches (15.2 × 16.5 cm.), seem to be by the same hand as those in the best-known copy, Manuscript 616 in the Bibliothèque Nationale, Paris. Though still within the fourteenth-century tradition (seen mainly in a frequent use of a pattern in place of a sky), the style of this unknown master is of the first quarter of the fifteenth century. The first illumination represents a young man, doubtless Gaston de Foix himself, enthroned beneath an elaborate architectural setting, dogs and men, ready for the hunt, gathered at his feet. After this there is a series portraying the animals to be hunted. They are depicted in their natural settings, and one of the finest shows mountain goats (the *Capra hispanica* of the Pyrenees) in a complicated setting of jagged rocks. Next, a series presents the preliminaries to the hunt, including the elaborate grooming of the dogs. The actual hunt follows, with a succession of pictures full of vitality and often cruelty, but always with a superb observation of nature and a bold use of brilliant colors. This beautiful manuscript once belonged to Ferdinand and Isabel of Spain, and on an added page at the beginning their coat of arms appears, surrounded by a border of floral motifs mingled with animals, the latter copied from some in the original illuminations. Far from being a pastiche, this page is a fine example of the transitional art between Gothic and Renaissance.

EX COLL.: Ferdinand and Isabel of Spain; Sir Thomas Phillipps.

EXHIBITION: Sports and Pastimes, Pierpont Morgan Library, New York, 1946.

BIBLIOGRAPHY: *Sports and Pastimes* (catalogue), New York, 1946, pp. 8, 9.

Lent by Clara Peck



French, *The Boucicaut Master and his workshop, about 1412–1415*

- 5 Boccaccio, *Des cas des nobles hommes et femmes*, translated into French by Laurent de Premierfait in 1409

Tempera and gold on vellum. 318 folios, 2 large and 50 small miniatures. Traces of red, abbreviated sketches on several folios. Russian leather binding by Scott of Edinburgh, 1790

16¾ × 11¾ in. (42.5 × 29.8 cm.)

Boccaccio's *De casibus virorum illustrium* was first translated by Laurent de Premierfait in 1400, and a second version was completed on April 15, 1409. This book is one of the several copies of the second version. The first two were given to the Dukes of Burgundy and Berry in the beginning of 1411 and are now in the Bibliothèque Publique et Universitaire, Geneva, and the Bibliothèque de l'Arsenal, Paris. Both have a prologue by Laurent, but this one does not. The miniatures in the present copy are similar to those in the books given to the dukes, but their quality is higher, more refined. Their style, with the exception of one of the two full-page illustrations, corresponds to that of the Boucicaut Master, and they can be dated between 1412 and 1415 because of their resemblance to his miniatures in the *Chronique de France*, dated around 1415.

The first illustration in the present manuscript, and the most spectacular, is a full page representing the Garden of Eden, with the Temptation in the center, the Expulsion from Paradise on the left, Adam digging and Eve spinning above, and the couple in their old age approaching Boccaccio below. On the border, God the Father is at the top, and clockwise from the upper right corner, are the six days of Creation. The fifty small scenes throughout the book are all beautiful in style, color, and craftsmanship, but the subject matter is rather gruesome and makes one think that to be an important man or woman is not so desirable after all. Among the scenes are Cleopatra served with the head and limbs of her own child, through the vengeance of her husband, and a Jewish woman devouring her child, roasted on a spit, during the siege of Jerusalem. The two reproduced here are the tomb of Mark Anthony and Cleopatra—he with the sword piercing his heart, she with the deadly asp, resting peacefully like the king and queen on a Gothic sepulcher—and the death of Brunhilda, queen of the Franks, with the poor lady being dragged by a horse outside the walls of a fortress. But the colors are so glorious and the scenes are interpreted with such an exquisite touch and such a subtle sense of humor that the subject matter can be forgotten, and the miniatures enjoyed for their beauty. The borders of holly-like leaves, typically French, sometimes present fabulous creatures, like the one to the right of the Brunhilda illustration. This incredibly well-preserved book bears no marks of the original ownership. It has been studied recently by Millard Meiss, who has kindly provided information about it, and is included in his catalogue raisonné of the works of the Boucicaut Master (see reference below).

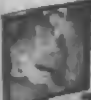


De adam et eve premieres figures de
l'humanité en la cité de paradis au commencement



Leur se confor-
te et pense en di-
uer les maneres
les plus nobles ma-
nieres de nos pre-
miers aucteurs
fin que du grant
nombre de ceulx
qui par fortune ont eue desbuites re-
prenne au commencement de ce liure
au premier reueu a des digne de lre
premier entre les malheureux et beu-

deux bien lars se auir de ce reueu mon-
si des aagres et d'angois quil sembloit
que di ne peussent muer leurs me-
bres ne semblans. **L'**un de ces deux
viellars cest adan ou adam me mison-
na. et dit leu nepeue leban lozue
qui cerches et enquiers lequel tu met-
tes premier au rang des malheureux
je bien que tu fautes comme bien est
que ainsi comme nous deux qui sou-
mes les premiers homme et femme
sans alimuge de dieu qui par le moyen
et acoissement de lui auons premiers
amen et eue les lieges et jundes pu-



EX COLL. The Marquess of Lothian, Norfolk.

BIBLIOGRAPHY: *Statistical Account of Scotland*, I, 1845, p. 68; *Correspondence of Sir Robert Kerr*, II, 1875, p. 537; American Art Association: Anderson Galleries, *Selections from the Famous Libraries of the Most Hon. The Marquess of Lothian* (sale catalogue), New York, January 27, 1932, no. 11, ill.; Millard Meiss, *The Boucicaut Master*, London, 1968, pp. 47, 50-53, and notes on pp. 149, 150, figs. 379, 382, 383, 386-388, 390-392, 394, 396, 398, 400-404.

Lent anonymously



urs nobles
ingnant de
ou latin. f

contient le
ue de athe
latin
ontient
e exaile pour
a cathmoise
ies ignoble
pace lux

contient
athmoise.
me adhuc

ier chapitre
de plusieurs
eux et ;
ne la condu
mence ou
et c.

ches du. r.
cas des no
mes

re. liure et
otace du cas
t femmes.



Le premier chapitre du. r.
et deuenir liure de ichan to ma
ce des cas des nobles. Et contien
les cas d'aulcuns nobles malen
reux Et de brune childe roy ne re
france. Et commence ou latin
Non inueneris et c.

Dur ce que
mon noble :
maistre fran
cois petrac ou
premier cha
pitre de luthet
me liure pre
cedent me re
pust li aigrement que de honte il me
fist rougir le visage pour ce que ie
me estoie atandonne arepos et a oi
liure et maintenant et encores iay
souuenance de la bergomigne que
mon dit maistre me gesta au visai
ge. Et combien que ie ne soye pas

Netherlandish, Utrecht (?), about 1440

6 The Hours of Catherine of Cleves

Tempera, gold, and silver on vellum. 193 folios with 15 large and 48 small miniatures
7 $\frac{1}{16}$ × 5 $\frac{1}{8}$ in. (19.2 × 13 cm.)

From the time it was mentioned by the dealer Jacques Joseph Techner in 1856 until recently this manuscript was considered to be a complete book of hours, a *Little Office of the Blessed Virgin*. Then, in 1963, the Pierpont Morgan Library acquired another *Hours of Catherine of Cleves*, incomplete, illustrated by the same master. Study of the two manuscripts revealed that they belonged together, and that they had been separated in the 1880s. Included in the present manuscript are: Hours of the Virgin, Hours of the Cross, Sunday Hours and Mass of the Trinity, Monday Hours of the Dead, Tuesday Mass of the Holy Ghost, Wednesday Hours and Mass of All Saints, Thursday Hours and Mass of the Sacrament, Penitential Psalms and Office of the Dead. Missing are the Calendar and the Suffrages.

The master illustrator was unknown before this manuscript was found, and his name and activity are still a mystery. His style develops from the conventional tradition of the French illuminators, above all the Boucicaut Master and the Rohan Master, to a freer observation of his surroundings and a greater clarity of expression. The date of the book cannot be earlier than 1434, for on folio 117 of the Morgan Library's manuscript appear coins that were minted between 1434 and 1447. John Plummer, who has studied both manuscripts, dates them to about 1440. The book was made for Catherine of Cleves, who became Duchess of Guelders at her marriage in 1430. In the first illustration in the present manuscript, Catherine is kneeling before the Virgin and Child, surrounded by her arms and those of four of her great-great-grandfathers: Count Diderik of Cleves, Count Engelbert of Mark, Duke Ludwig of Bavaria, and Duke Ludwig of Liegnitz.

EX COLL.: Catherine of Cleves, Duchess of Guelans; Duke of Arenberg, Brussels.

EXHIBITIONS: The Pierpont Morgan Library, 1964, 1966.

BIBLIOGRAPHY: Stephan Beissel, "Un Livre d'Heures appartenant à S.A. le duc d'Arenberg à Bruxelles: Etude iconographique," *Revue de l'Art chrétien*, series 4, xv (1904), pp. 437-447; Alexander Willem Byvanck and Godefridus Joannes Hoogewerff, *La Miniature hollandaise*, The Hague, 1922-1926, pp. xxii, 12-13, 21-24, 28-29, figs. 40-48, 55, pls. 25-27, 63-64, 85-90, 110-111, 184, 205-206; G. J. Hoogewerff, *De noordnederlandsche Schilderkunst*, I, The Hague, 1936, pp. 447-471, ill.; A. W. Byvanck, *La Miniature dans les Pays-Bas Septentrionaux*, Paris, 1937, pp. 65-70, 117-118, 141, 142-143, 145, 146, 149-150, 160, figs. 130-152; Kees de Wit, "Das Horarium der Katharina von Kleve als Quelle für die Geschichte der süd-niederländischen Tafelmalerei und nordniederländischen Miniaturen," *Jahrbuch der preussischen Kunstsammlungen*, LVIII, 1937, pp. 114-123, ill.; Erwin Panofsky, *Early Netherlandish Painting*, Cambridge, Massachusetts, 1953, pp. 103 ff., 122, 176 ff., 242, notes 102⁴, 103⁷, 118⁴, figs. 128-130; *Middeleeuwse Kunst der noordelijke Nederlanden*, Rijksmuseum, Amsterdam, 1958, pp. 19-20, 30, 119-120, 122-127, figs. 83-84; Friedrich Gorissen, "Historische-



Lent by Mr. and Mrs. Alastair B. Martin





Conuerte nos deus sa-
lutaris noster. Et au-
te iram tuā a nobis.

Deus in adiutorium meum
intende. Domine ad adiuuan-
dum me festina.

Gloria
patri et filio: et spiritui sancto.

Sicut erat in princ. ymn.



Italian, Lombard, Michelino da Besozzo (active 1388–1450)

7 Double page from an antiphonary with initial S, the
Madonna of Humility

Tempera and gold leaf on vellum

22 $\frac{3}{8}$ × 16 in. (56.8 × 41.6 cm.)

The dates of Michelino da Besozzo's birth and death are unknown. He is documented as having been in Pavia, Milan, and Venice, and his style shows a relationship with works by Gentile da Fabriano. His physical types are distinctive, having long noses with flattened tips, small mouths, and, in the women, straight but disheveled hair. His draperies are typical of the International Style, with flowing folds forming a decorative pattern. In the Albertina, Vienna, a folio with sketches tentatively attributed to Michelino has a Madonna of Humility similar in all details to the present one, and the connection is too close to be coincidental (Pietro Toesca, *La pittura e la miniatura nella Lombardia*, Milan, 1912, fig. 353; also *Arte Lombarda dai Visconti agli Sforza*, Milan, 1958, pl. LXVIII). The similarity of the initial to other works that are attributed without doubt to Michelino is convincing enough to justify the present attribution. Other folios of the same antiphonary, with illuminations by the same, and until now unidentified, master, are in the Cleveland Museum of Art.

EX COLL. Mr. and Mrs. William G. Mather.

EXHIBITION: Gothic Art, 1360–1440, Cleveland Museum of Art, 1963.

BIBLIOGRAPHY: William D. Wixom, "Gothic Art, 1360–1440," *Cleveland Museum of Art Bulletin*, September 1963, no. 73, pp. 199, 211, ill.

Lent by James D. Ireland

Et dico vobis in tenebris.
In nativitate
ginis Alarie. Introitus.



Italian, Milanese, Master of the "Vitae Imperatorum," second quarter of the XV century

8 Initial B of an antiphonary, with the Lord blessing King David

Tempera and gold leaf on vellum

7¾ × 7½ in. (19.7 × 19 cm.)

The name of the master to whom this initial is attributed comes from a codex finished in 1431, called the *Vitae Imperatorum*, which he illuminated for Filippo Maria Visconti (now in the Bibliothèque Nationale, Paris). The style of this artist is original, in both the vigorous line and bold color. There are other manuscripts with illuminations that can be attributed to him, one of the most interesting being a *Divine Comedy*, also in the Bibliothèque Nationale.

EX COLL. Ulrico Hoepli, Milan.

EXHIBITIONS: Miniature, Libri, Autografie e Disegni alla Libreria Antiquaria Hoepli, Milan, 1962; Pages from Medieval and Renaissance Illuminated Manuscripts, University of California Art Gallery, Berkeley, 1963; Gothic Art, 1360–1440, Cleveland Museum of Art, 1963.

BIBLIOGRAPHY: *Miniature, Libri, Autografie e Disegni alla Libreria Antiquaria Hoepli* (catalogue), Milan, 1963, no. 4, ill.; William M. Milliken, *Illuminated Manuscripts* (catalogue), Berkeley, 1963, no. 50, pl. XLIV; William D. Wixom, "Gothic Art, 1360–1440," *Cleveland Museum of Art Bulletin*, September 1963, no. 74, p. 211, ill.

Lent by Dr. and Mrs. Paul J. Vignos



Italian, Sienese, Sano di Pietro (1406–1481)

9 Page from an antiphonary, initial A with apparition of the Christ Child to an old saint

Tempera and gold leaf on vellum

20¹⁵/₁₆ × 14⁷/₁₆ in. (51.6 × 36.7 cm.)

The attribution of this page to Sano di Pietro is based on comparisons with works of this master. The brilliantly colored floral border, in which curling leaves mix with heads, insects, and birds, is in all details similar to those in Sano's antiphonaries, such as the No. 15 in the Cathedral of Siena. Similar resemblances occur in the initial. The bearded saint is of a type repeated in many of Sano's works, a particularly close example being the St. John on the Island of Patmos in the Antiphonary No. 52 in the Civic Museum, Bologna. The identification of the present saint as St. John is not possible, however, since no vision such as this occurs in the legend of the Evangelist. The landscape with the hills of Tuscany and the silhouette of a towered city in the distance—probably Siena—appears frequently in the background of Sano's paintings and manuscript illuminations.

EX COLL. Mr. and Mrs. William G. Mather.

EXHIBITION: Pages from Medieval and Renaissance Illuminated Manuscripts, University of California Art Gallery, Berkeley, 1963.

BIBLIOGRAPHY: William M. Milliken, *Pages from Medieval and Renaissance Illuminated Manuscripts* (catalogue), Berkeley, 1963, no. 52, pl. XLVI.

Lent by James D. Ireland



St
pi
ti

ens alon ge

cc
cc unco de i potē

South Netherlandish, Flemish, about 1490

10 Page from a Book of Hours, the Holy Virgins being received in Paradise

Tempera on vellum

6¼ × 4⅝ in. (15.9 × 11.8 cm.)

The composition is divided into three scenes. In the principal one Christ stands at the Gate of Paradise, represented as a Gothic building. Assisted by angels, he greets the virgins, who advance in procession toward him. They wear crowns and hold oil lamps with a little flame, attribute of the "Wise Virgins." On the left, Christ appears again, surrounded by virgins holding hands in a circle, in the Enclosed Garden. In the scene below, the virgins sit on the ground, dominated by the figure of an abbess in black holding the staff of her rank and a branch of lilies. This must be St. Bridget of Sweden, who was much venerated in the northern countries during the Middle Ages and is regularly represented in black and holding the abbess's staff and a stalk of lilies. Beneath the angel hovering in the center is the inscription *VENITE OMNES VIRGINES*. Figures in clerical garb appear in the other two scenes, but, contrary to what has been said (*La Collection Lehman de New York*, p. 111), none of them is St. Clare, for none wears the habit of the Poor Clares. The costumes indicate a date in the last quarter of the fifteenth century. The style, of a high quality, is close to works from around Brussels.

EXHIBITIONS: *La Collection Lehman de New York*, Musée de l'Orangerie, Paris, 1957; The Lehman Collection, New York, Cincinnati Art Museum, 1959.

BIBLIOGRAPHY: [Sylvie Béguin] *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 162, p. 111, pl. LXXVII; *The Lehman Collection, New York* (catalogue), Cincinnati, 1959, no. 340, p. 32.

Lent by Robert Lehman



Italian, the Marches, about 1300

II Panel with the Last Judgment, the Madonna and Child between a holy bishop and St. Peter Martyr, the Crucifixion, St. Thomas Aquinas teaching, and the Nativity

Tempera and gold leaf on wood

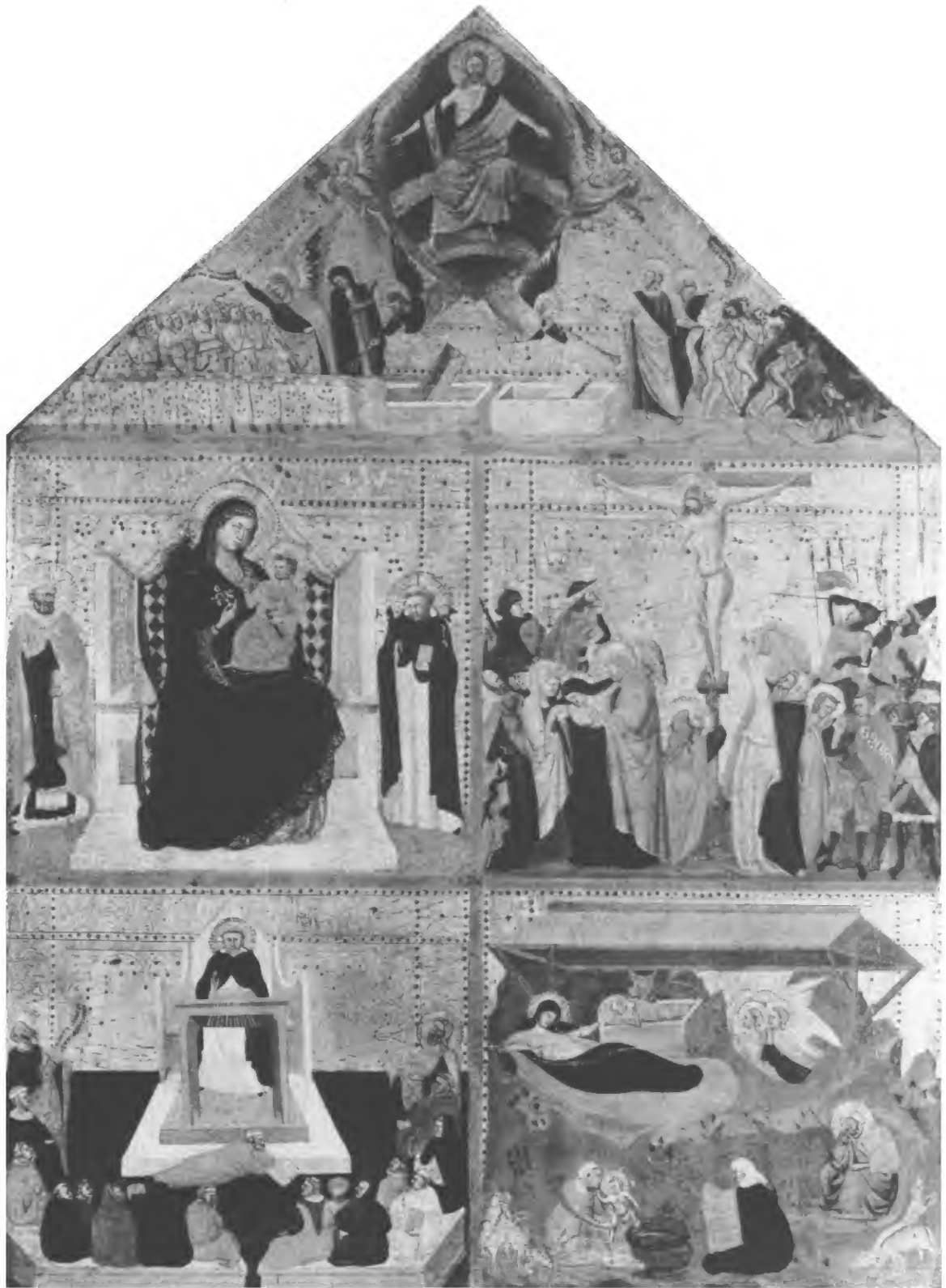
23 $\frac{3}{16}$ × 16 $\frac{13}{16}$ in. (59 × 42.7 cm.)

The iconography of this painting is extraordinary for a work of such small size. The Last Judgment is conceived as for a large composition and has great vigor and dramatic impact. The enthroned Madonna is much larger in size than the saints flanking her and dominates the whole picture. The figures in the Crucifixion scene seem enveloped and almost carried away by a sweeping wind of tragedy. In the St. Thomas scene all is static. In the Nativity there is tension and movement. The total impression is curious, the vertical dividing line separating the pictures of tragedy and excitement from those of peace and monumentality. In addition to the vitality of the composition, the predominant colors—bright vermillion, white, and black—contribute to the excitement that this little masterpiece conveys. The representation of two Dominican saints while the founder of the order is absent suggests that this panel might have been part of an altarpiece in which St. Dominic was the main representation.

EX COLL. Edouard Aynard, Lyons.

BIBLIOGRAPHY: *Catalogue des tableaux anciens du feu M. Edouard Aynard*, Paris, 1913, no. 42, p. 54, pl. 42 (attributed to Pietro Cavallini); Oswald Sirén, *Descriptive Catalogue of the Pictures of the Jarves Collection belonging to Yale University*, New Haven, 1916, p. 30; Raymond van Marle, *The Development of the Italian Schools of Painting*, iv, The Hague, 1924, p. 288, fig. 146 (as Cavallinesque, Riminese School); Robert Lehman, *The Philip Lehman Collection, New York: Paintings*, Paris, 1928, no. LXXIII (as Master of the Marches); Richard Offner, *A Corpus of Florentine Painting*, New York, 1930, sec. III, vol. II, part I, p. 46, pls. XIX–XIX^s (attributed to the Biadaiole Illuminator, active 1340).

Lent by Robert Lehman



12 The Crucifixion

Tempera and gold leaf on wood
50 $\frac{1}{16}$ × 32 $\frac{1}{16}$ in. (127.5 × 81.4 cm.)

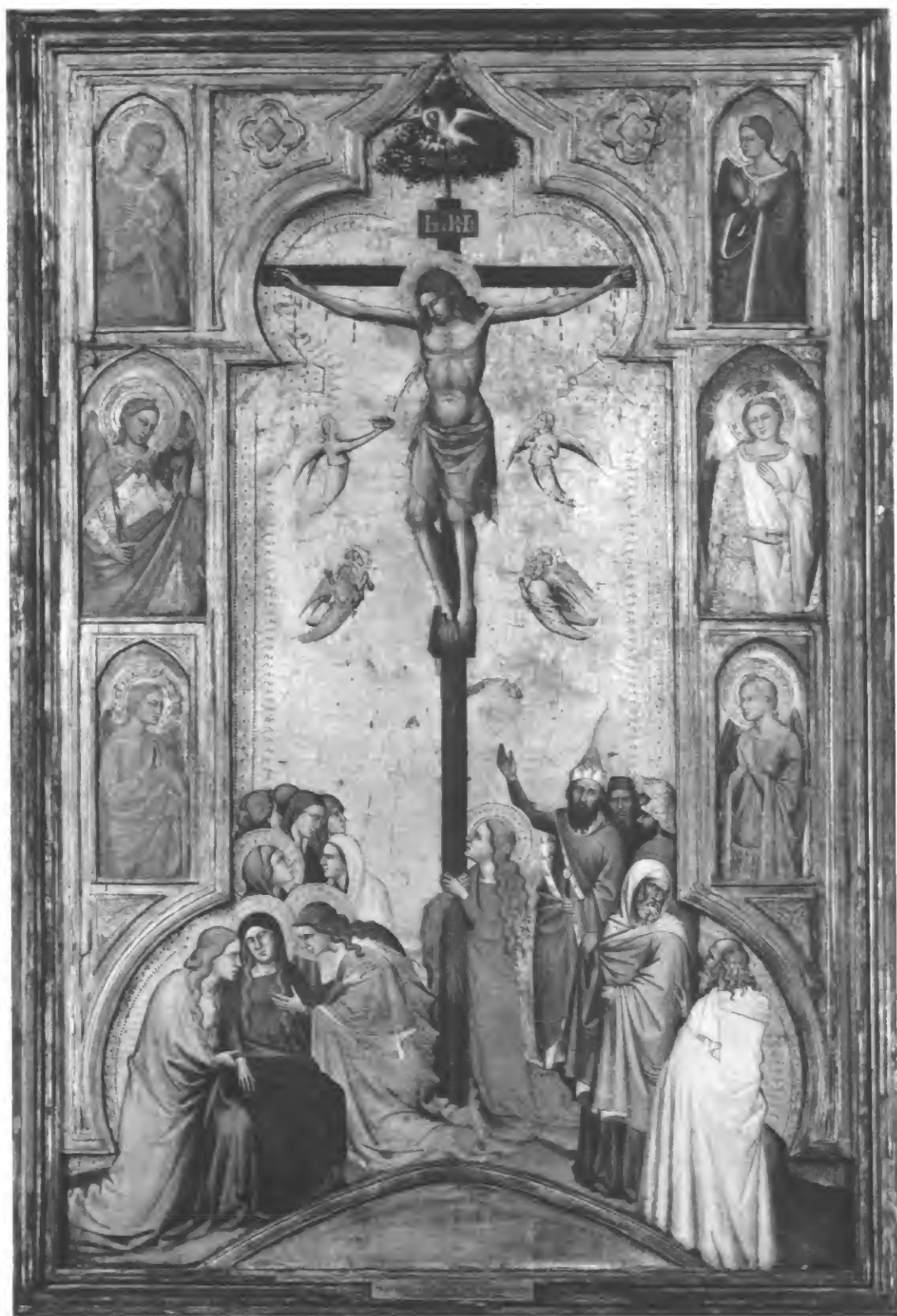
Though sometimes attributed to Jacopo di Cione, this painting shows the more vigorous style of his brother Andrea, known as Orcagna, above all in the figure of Christ. It is quite possible, however, that Andrea worked with assistants and that one of them was Jacopo. This picture is part of a large altarpiece, as is indicated by the top of an arch occurring at the bottom. The adoring angels at the sides, different in style and inferior in quality, must have been added to give a rectangular shape to the ensemble. The arch at the top of the composition is identical in shape with those of the panels crowning the S. Pier Maggiore Altarpiece, made for that Florentine church in 1370–1371. The scenes of this altarpiece are now scattered in several museums, but it was reconstructed by Richard Offner (*A Corpus of Florentine Painting*, New York, 1965, sec. iv, vol. III, pl. III). Offner shows several scenes of the Passion, not including the Crucifixion, but the present Crucifixion is too small to fit in that altarpiece if Offner's reconstruction is correct. The altarpiece to which the present painting belonged could have been similar to the S. Pier Maggiore one. Both can be considered the work of the atelier of the two brothers, with more or less participation by Orcagnesque or Cionesque assistants.

EX COLL. Roger Fry, London.

EXHIBITIONS: La Collection Lehman de New York, Musée de l'Orangerie, Paris, 1957; The Lehman Collection, New York, Cincinnati Art Museum, 1959.

BIBLIOGRAPHY: Oswald Sirén, *Giottino und seine Stellung in der gleichzeitigen florentinischen Malerei*, Leipzig, 1908, pp. 26, 29, 33, 91, 107, pl. XI; O. Sirén, "Pictures in America of Bernardo Daddi, Taddeo Gaddi, Andrea Orcagna and His Brothers," *Art in America*, 1914, p. 335, fig. 7; O. Sirén, *Giotto and Some of His Followers*, Cambridge, 1917, I, p. 259; II, pl. 218; Raymond van Marle, *The Development of the Italian Schools of Painting*, III, The Hague, 1924, p. 506; Robert Lehman, *The Philip Lehman Collection, New York: Paintings*, Paris, 1928, pl. VI; Lionello Venturi, *Pitture Italiane in America*, Milan, 1931, pl. XLVII; Bernard Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 275; Theodore H. Heinrich, "The Lehman Collection," *The Metropolitan Museum of Art Bulletin*, April 1954, p. 218; [Michel Laclotte] *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 43, p. 37; *The Lehman Collection, New York* (catalogue), Cincinnati, 1959, no. 60, p. 16.

Lent by Robert Lehman



Italian, Tuscan, about 1380

13 Holy Face

Tempera and gold leaf on wood
11 1/2 × 8 in. (29.2 × 20.3 cm.)

Full-face representations of Christ may have had their origin on Veronica's veil, where Christ's likeness was traditionally supposed to have been impressed when she wiped his face on the way to Calvary. These images, known as Veronicas, were popular from the fourteenth century on in Italy and other European countries, and to some of them were attributed miraculous powers. Usually only the face is shown, and the physical type is always approximately the same, which indicates that they came from a model now lost considered to be the true likeness of Christ. Here the neckline of the tunic is inscribed: *PACEM MEAM DO VOBIS* ("My peace I give unto you . . ."), from John 14:27, which may mean that the painting was used as a pax. Other factors support this usage: the gold brocade held by the angels and the richly tooled halo produce an effect analogous to that of the silver-gilt or silver paxes more frequently used, and the back of the panel is decorated, indicating that the picture was handled in such a way as to show the back. This could be one of the earliest extant examples of a Veronica, and it is one of the most beautiful. Millard Meiss attributes the painting to a master, perhaps from Pistoia, whose style derives from the Cioni brothers.

EX COLL. Elia Volpi.

EXHIBITION: Italian Panels and Manuscripts from the XIII and XIV Centuries in Honor of Richard Offner, Wadsworth Atheneum, Hartford, 1965.

BIBLIOGRAPHY: Millard Meiss, *Painting in Florence and Siena after the Black Death*, Princeton, 1951, pp. 35-38, fig. 42; Samuel Wagstaff, *Italian Panels and Manuscripts from the XIII and XIV Centuries* (catalogue), Hartford, 1965, no. 16.

Lent by Mr. and Mrs. Jack Linsky



Italian, Tuscan, late XIV century

- 14 Triptych representing (central panel) Madonna Lactans, St. Catherine, St. Paul, St. Bartholomew, St. Peter, two angels above, and the Nativity; (left panel) Angel Gabriel, the Crucifixion, and Arma Christi; (right panel) Virgin Annunciate, St. Onophrius and St. Paphnutius, and Paphnutius burying Onophrius.

Tempera and gold leaf on wood
18½ × 17½ in. (47 × 44.5 cm.)

The Virgin and Child flanked by angels is perfectly orthodox within Florentine iconography of the trecento, and the scene could have been painted by anyone in the circle of Agnolo Gaddi. The Nativity and the Annunciation are also traditional. The one unusual feature in the Crucifixion is that Mary Magdalen faces the onlooker instead of the cross. Below the Crucifixion, the symbolic representation of the Passion, using heads, hands, and associated objects, is known as "Arma Christi." In Italy the Man of Sorrows appears frequently in the center of this composition. In other countries the idea is the same but the scene is arranged differently. The most interesting Italian examples date from the fourteenth century up to 1500. The pictures most resembling this small scene are one by Roberto Oderisi, a Neapolitan; one by Neri di Bicci, a Florentine who also did some work in Naples; and a Bolognese work by an unknown painter (Rudolf Berliner, "Arma Christi," *Münchener Jahrbuch der bildenden Kunst*, 1955, pp. 35–152, figs. 11, 12, 23). The style of the present painting is closer to Oderisi's than to the others.

On the right wing are St. Onophrius and his biographer, St. Paphnutius, both of whom were doing penance in the desert of Thebes at the same time as St. Anthony Abbot and St. Paul the Hermit. Were not Onophrius depicted above, one might assume that the scene below shows the burial of St. Paul the Hermit by St. Anthony Abbot, since this is represented more often and has identical iconography, even to the two helpful lions. However, Anthony Abbot had nothing to do with Onophrius, and he is generally portrayed with a white or light gray beard and a cloak lighter in shade than his habit. Onophrius was the titular head of a Sienese confraternity that existed as early as 1348—the Compagnia dello Spedale di S. Onofrio. The triptych does not look Sienese, however. Miklós Boskovits attributes it and thirteen other paintings to the Master of Santa Verdiana, and some of this group, though not the present work, were earlier attributed to the same master by Federico Zeri ("Il Maestro di Santa Verdiana," *Studies in the History of Art Dedicated to William E. Suida*, London, 1959, pp. 35 ff.). The work closest to our painting seems to be a triptych in the L. Kartschmaroff Collection in Budapest, considered to be of the workshop of the Verdiana Master. The Annunciation and Crucifixion in both of these are close enough to be of the same school (in Boskovits' opinion, a follower of Orcagna)



but not by the same painter. The differences between these two works and the rest of Boskovits' group are even stronger. Above all, none of the other paintings matches this one in its unusual iconography and vigorous, if provincial, appeal.

EX COLL. Mrs. Goodhart, New York.

BIBLIOGRAPHY: Miklós Boskovits, "Der Meister der Santa Verdiana," *Mitteilungen des Kunsthistorischen Instituts in Florenz*, vol. XIII, Parts I-II (December 1967), pp. 30 ff., fig. 2.

Lent by Robert Lehman

German, second third of the XV century

15 Triptych with scenes from the life of the Virgin

Tempera and gold leaf on wood; embroidered velvet cover
 15¼ × 8¼ in. (38.7 × 21 cm.)

In the central scene representing the Dormition, the apostles surround the Virgin's bed, and above them Christ appears, blessing and holding in his left hand the Virgin's soul. On the wings are: the Annunciation, the Child adored by the Virgin and Joseph, the Adoration of the Magi, and the Presentation in the Temple. The Dormition, a scene taken over from Byzantine art during the Ottonian period, is here portrayed with a wealth of narrative detail and an iconography that with only minor variations is characteristic of many other German paintings from the early fifteenth century. It has not been possible so far to identify the local center where these panels were executed, much less the name of the artist, whose innocent lack of sophistication makes the small triptych particularly charming. However, it is clear from the figures of the angel and the Virgin of the Annunciation that this is not as early a work as its iconography might suggest. The drapery style of these two figures faintly but unmistakably echoes the art of the Master of Flémalle, Jan van Eyck, and their followers. Time must be allowed for the transmission of these influences to the particular city where our unknown artist worked, a city probably located in the central or eastern lands of the medieval German Empire. The embroidered velvet on the outer surfaces of the wings appears to be original. It bears the letters B.V.M.GR. (perhaps: *Beata, Virgo, Maria, Genetrix*) and the monogram of Jesus.

EX COLL. Émile Molinier, Paris.

BIBLIOGRAPHY: Armand Dayot, "Émile Molinier," introduction to *Catalogue des Objets d'Art composant la Collection du feu M. Émile Molinier* (sale catalogue), Paris, 1906, p. 12, no. 137, ill.

Lent by Mr. and Mrs. Lewis V. Randall



Italian, Tuscan, third quarter of the XIV century

16 Figures and decorative elements

Pen on vellum

12 × 30 in. (30.5 × 76.2 cm.)

This drawing is unusual because of its early date, large size, and subject matter. It is perhaps a page from a sketchbook, with studies of human figures, animals both real and fantastic, and decorative and architectural elements to be used either by the author of the drawing or by other artists—painters, illuminators, or metalworkers—in their compositions. The small figures resemble the drolleries in the margins of illuminated manuscripts, and they could have been conceived for this use. Beautiful in craftsmanship, these images have details of a playful and rather irreverent character that anticipate by more than a century the work of Hieronymus Bosch. An example is the figure in the bottom row representing what seems to be St. Christopher—his upper part perfectly orthodox, his lower part the hind-quarters of a lion. The vellum had been used before; a Tuscan deed, dated 1321, appears on the back.

EX COLL. private collection, Los Angeles, California.

EXHIBITIONS: Drawings from Tuscany and Umbria, Mills College Art Gallery, Oakland, and University of California Art Gallery, Berkeley, 1961; *The International Style: The Arts in Europe around 1400*, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Alfred Neumeyer and Janos Scholz, *Drawings from Tuscany and Umbria* (catalogue), Oakland, 1961, no. 86; Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 34, pl. XXXVIII.

Lent by Janos Scholz



Austrian, probably Salzburg, about 1420

17 Virgin and Child with kneeling figure

Ink, pen, and brush drawing on paper
10⁵/₈ × 7³/₄ in. (27 × 19.7 cm.)

This is probably a design for a stained-glass window. The types of the Virgin and Child are much like those in Austrian and Bohemian sculpture of the early fifteenth century. Whether the figure at the side is a donor is not clear. He appears to be tonsured, yet his hair is too long, and his costume does not look like a monk's. Moreover, the "tonsure" is on the side of his head, recalling the scene of the Lapidation of St. Stephen, wherein a stone is placed on the saint's head as if he had just been struck. The kneeling posture with the hands held up in prayer also recalls representations of the martyrdom of that saint. An inscription on the scroll behind this figure might have solved the problem, but unfortunately none was ever written.

EX COLL. Albert von Lanna, Prague.

EXHIBITIONS: Second Exhibition of One Hundred Original Drawings by the Old Masters, R. Ederheimer, New York, 1915; The Lehman Collection, New York, Cincinnati Art Museum, 1959.

BIBLIOGRAPHY: *Catalogue of the Lanna Collection* (as Master Wilhelm of Cologne, second half of the fourteenth century); Josef von Schönbrunner and Josef Meder, *Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen*, Vienna, no. 1254 (as Cologne Master of about 1420); R. Ederheimer, *Illustrated Catalogue of the Second Exhibition of One Hundred Original Drawings by the Old Masters*, New York, 1915, no. 2, p. 7; *The Lehman Collection, New York* (catalogue), Cincinnati, 1959, no. 245, p. 27.

Lent by Robert Lehman



18 Group of five figures

Pen drawing, brown ink on white paper
7¾ × 5¾ in. (19.6 × 14.7 cm.)

This has been attributed to Stefano da Verona because of its similarity to signed drawings, one in the Lugt Collection, Holland, and others representing prophets, in the Albertina, Vienna. All have the same bold pen strokes for shading and the same realism mixed with an elegance that comes from the international Gothic style of such an artist as Pisanello, whose drawings and paintings Stefano must have known. The manner of grouping the figures and the colorful way of depicting old people compare with some of the signed paintings by Stefano. The drawing was obviously part of a larger composition. On the upper left corner are traces of a Gothic inscription.

EX COLL. Triqueti (Lugt 1304).

EXHIBITIONS: Five Centuries of Drawings, Montreal Museum of Fine Arts, 1953; *Disegni veneti della collezione Janos Scholz*, Fondazione Giorgio Cini, San Giorgio Maggiore, Venice, 1957; Drawings of the Italian Renaissance from the Scholz Collection, Indiana University Art Center, Bloomington, 1958; Venetian Drawings 1400–1630, Mills College Art Gallery, Oakland, and M. H. de Young Museum, San Francisco, 1959; The International Style: The Arts in Europe around 1400, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Regina Shoolman and Charles E. Slatkin, *Five Centuries of Drawings* (catalogue), Montreal, 1953, no. 19; B. Degenhart, "Di una pubblicazione su Pisanello e di altri fatti, II," *Arte Veneta*, VIII (1954), pp. 96–118; Luigi Grassi, *Il disegno italiano*, Rome, 1956, fig. 55; Michelangelo Muraro, *Venetian Drawings from the Collection Janos Scholz* (catalogue), Venice, 1957, no. 1; Creighton Gilbert, *Drawings of the Italian Renaissance from the Scholz Collection* (catalogue), Bloomington, 1958, no. 1; Alfred Neumeyer and Janos Scholz, *Venetian Drawings 1400–1630* (catalogue), Berkeley, 1959, no. 67; Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 33, pl. 33.

Lent by Janos Scholz



- 19 Page of a picture chronicle: King Minos, the Sacrifice of the Daughter of Jephthah, Agamemnon, Menelaus, Paris presenting Helen to Priam, Jason with the Golden Fleece, and Hector

Pen drawing, brown ink and water color on vellum, with white highlights and touches of gold
12 $\frac{1}{8}$ × 7 $\frac{3}{16}$ in. (30.6 × 19.8 cm.)

This page is one of eight known as the Cockerell Chronicle (one is at the Metropolitan Museum). As these pages were loose when they were bought by William Morris in 1894, it is presumed that there were more pages originally. Several similar picture chronicles exist. Their purpose is unknown, but they were perhaps used as pattern books for iconographic reference. The inscriptions above and below the figures are: Minos condidit leges / fuit anno 2746; Jepte filia[m] immolavit ex voto / fuit anno 2748; Agamemnon / fuit t[em]pore iepte; Menelaus / fuit t[em]pore iepte; P[ri]amus Primus Rex Trojanus / fuit eodem t[em]pore; Elena [in a different hand] de grece; paris elena[m] rapuit / fuit ho[c] t[em]pore; Jason atquisunt [aquisavit] vellus aureum [in a different hand] qui quonquit la toison / fuit anno 2766; Hector [in a different hand] de troas / fuit anno 2774.

EX COLL.: William Morris, London; Charles Fairfax Murray, London; Sir Sydney C. Cockerell, Kew, Surrey.

EXHIBITIONS: Society of Antiquaries, London, 1896; The Walter C. Baker Collection of Drawings, Metropolitan Museum, 1960.

BIBLIOGRAPHY: Bernard Berenson, *The Drawings of the Florentine Painters*, Chicago, 1938, II, no. 164C; III, pl. 27 (as school of Fra Angelico); Ilaria Toesca, "La Cronaca Cockerell," *Paragone*, 25 (January 1952), pp. 16–20, pl. 9 (sees the influence of Piero della Francesca); Sotheby's sale catalogue, London, July 2, 1958, no. 15, ill.; Claus Virch, *Master Drawings in the Collection of Walter C. Baker* (catalogue), New York, 1962, no. 1, pp. 11–13.

Lent by Walter C. Baker

Mines and det leges

epre hia immolant p dno

Agamemnon



fuit anno .ij. de regibz.



fuit anno .ij. de regibz.



fuit epre capre

Menelaus

Pamius Rex

primus trojanus

Elena de grece

primis elena caput



fuit epre capre



fuit eadem epre



fuit .ij. epre

raion et vellus
in quo
quinta
les son

quintus
aureum



fuit anno .ij. de regibz.

hector

de troia



fuit anno .ij. de regibz.

Netherlandish, Brussels, about 1445

20 Men shoveling chairs

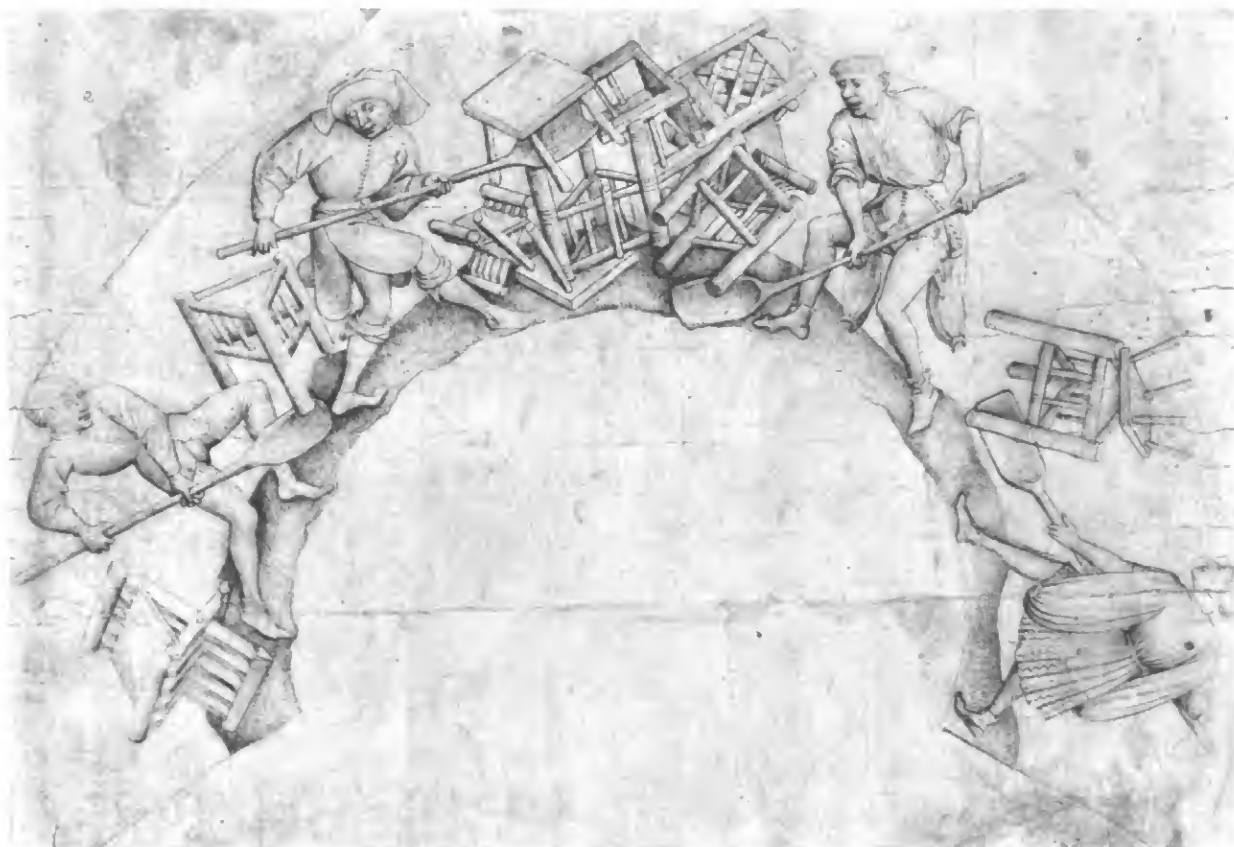
Pen, ink, and pencil on paper
11¼ × 16¾ in. (29.8 × 42.5 cm.)

The meaning of this puzzling scene has been interpreted by Erwin Panofsky, published by Agnes Mongan, and confirmed by other scholars. The interpretation is based on Flemish popular sayings, according to which the piled chairs and stools mean social disorder. To shovel away the whole mixture of both chairs (privileged classes) and stools (lower classes) is apparently the idea the lower classes had of how to achieve social progress. It has been said that the drawing was made for one of the capitals in the façade of the town hall in Brussels, and indeed its fanlike shape seems to indicate that it was meant for a curved surface. The artist was probably a follower of Rogier van der Weyden, but with a strong personality of his own.

EXHIBITIONS: Seventy Master Drawings, Fogg Art Museum, Cambridge, Mass., 1948; Masterpieces of Drawing, Philadelphia Museum of Art, 1950–1951; Bruxelles au XV^e siècle, Brussels, 1953; La Collection Lehman de New York, Musée de l'Orangerie, Paris, 1957; The Lehman Collection, New York, Cincinnati Art Museum, 1959; Great Master Drawings of Seven Centuries, Knoedler and Company, New York, 1959.

BIBLIOGRAPHY: Agnes Mongan, *One Hundred Master Drawings*, Cambridge, Mass., 1949, no. 8, pl. 9 (attributed to a pupil of Rogier van der Weyden, about 1460); Fiske Kimball, "The Muses and Brotherly Love," *Art News*, November 1950, p. 24; Jean Adhémar, *Bulletin de la Société des Antiquaires de France*, Paris, 1952–1953, p. 142; Louis Lebeer, *Bruxelles au XV^e siècle* (catalogue), Brussels, 1953, pp. 193–195, ill.; [Sylvie Béguin] *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 109, pp. 76–77, pl. LIII; *The Lehman Collection, New York* (catalogue), Cincinnati, 1959, no. 237, p. 26; *Great Master Drawings of Seven Centuries* (catalogue), New York, 1959, pp. 24–26, pl. XVIII; Colin T. Eisler, *Flemish and Dutch Drawings from the 15th to the 18th Century (Drawings of the Masters)*, New York, 1963, p. 40, pl. 8.

Lent by Robert Lehman



SCULPTURE

South French, first quarter of the XII century

21 Capital with confronted winged creatures

Limestone

10½ × 10½ × 10½ in. (26.7 × 26.7 × 26.7 cm.)

This capital was evidently mounted in a corner, because the principal design appears on two adjacent sides. Two fantastic creatures at the top of each side rest their claws on the backs of others below them, and the two lower ones share a single head, which appears through a leaf at one corner. Attribution and dating of the capital follow the conclusions of Walter Cahn in his study of an almost identical limestone capital in the Wadsworth Atheneum in Hartford ("Romanesque Sculpture in American Collections, I, Hartford," *Gesta*, vi, January 1967, p. 50, no. 6, ill.). The lower molding of the Hartford capital has been broken off. The two capitals appear to have been the same size originally, and probably came from the same structure.

Lent anonymously

French, Burgundian, Autun, 1125–1135 (Gislebertus?)

22 Head of one of the Magi

Limestone

5⅞ × 3¼ × 3⅝ in. (13 × 8.2 × 9.2 cm.)

The magnificent portal of the Cathedral of Saint-Lazare in Autun, sculptural reliefs in the interior, and capitals in the choir are attributed to the famous sculptor Gislebertus. This fragment may well be from one of his capitals. On the north side of the choir are three capitals, representing the Magi before Herod, the Dream of the Magi, and the Adoration of the Magi. The first had already lost some of its heads by 1925 (Victor Terrent, *La sculpture bourguignonne aux XII et XIII siècles—Autun*, II, Autun, 1925, pl. xli), after which it lost two more (Denis Grivot and George Zarnecki, *Gislebertus sculpteur d'Autun*, Paris-Dijon, 1960, p. 60, figs. 10a, b, c). None of the heads of the Magi are now in place, but the other capitals show us how they must have looked. Two of the Magi in these capitals appear with crowns similar in shape to the present one, though with a rosette decoration in place of the window-like ornament, while the third wears precisely this crown. The eyes with inlaid pupils and the beards of the Autun heads find their counterparts in our head, as does still another feature: the undecorated abacus at the top, only the beginning of which survives on this fragment.

Lent anonymously



SCULPTURE

West French, Charente (?), second quarter of the XII century

23 Lower part of a figure

Stone

H. 20 $\frac{7}{8}$ in. (53 cm.)

The curved molding on the right of this fragment indicates that the figure comes from the voussoir of a portal. Such figures, usually angels, appear in many churches in western France. The dancing position of the legs and feet, and the garment floating fanlike at the sides, with graceful curving folds, is found at the portals of the churches of Fenioux, St. Symphorien, Corme-Royal, and Pérignac—to mention only a few—in Charente-Maritime (A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads*, vii, Boston, 1923, figs. 998, 1007, 1013, 1022). The sculptures of these churches are poorly preserved, and some are missing entirely. This fragment could well have come from one of them.

Lent anonymously



24 Capital representing the Sacrifice of Cain and Abel

Marble

17½ × 13¾ × 11½ in. (44.5 × 34.9 × 29.2 cm.)

In this simple version of the story told in Genesis 4:2–5, the two brothers present “the first fruits which they shall offer unto the Lord,” as prescribed by the Jewish law. Abel at the left, clad as a shepherd in a short tunic, carries his offering, a lamb. On the side of the capital behind him and above his flock of sheep flies an angel of the Lord, who places his hand on Abel’s shoulder as a sign of divine approbation. Opposite Abel stands Cain, holding up his offering, a sheaf of wheat. Behind him a crouching lion seems to illustrate God’s warning to Cain: “If thou doest not well, sin lieth [croucheth] at the door.” (Genesis 4:7) The lion as a symbol of evil can be seen, beginning in the twelfth century, in other medieval representations of the sacrifice which connect Cain with the devil. The scene was popular in medieval art because Abel was considered the first martyr of the faith and related to Christ, and Cain was “the first born of the devil” and sometimes associated with heretics, Jews, and Christians who did not pay their tithes.

The figure style of this capital relates it to architectural sculptures from the province of Aquitaine in southwest France, particularly to those from Toulouse and Moissac. Characteristic of the style of these areas are the heavy faces with large chins, the protruding eyes and mouths, the wiglike hair, and the tight drapery with sharp, ridgelike folds.

Lent anonymously



SCULPTURE

French, Provençal, School of Saint-Gilles, middle of the XII century

25 Male head

Stone

H. 4 $\frac{5}{8}$ in. (11.7 cm.)

The style of this head is very close to those sculptures of the western façade of the Church of Saint-Gilles (Gard) that according to Kingsley Porter (*Romanesque Sculpture of the Pilgrimage Roads*, I, Boston, 1923, pp. 278 ff., IX, pls. 1310–1313) are the work of “the Third Master.” It is especially close to the head of the St. Michael in the northern end of the same façade (*ibid.*, pls. 1392, 1393). They have the same shape, the same treatment of the hair, and a similar squarish jaw and large bulging eyes sloping down at the outer corners. The mouth also seems to be quite similar. There are so many heads missing on the façade that it would be nearly impossible to place the head with any certainty. It is even impossible to be completely sure whether it comes from Saint-Gilles or from another church with sculptures by the same master or by an assistant.

Lent by Mr. and Mrs. Meyer Schapiro





SCULPTURE

French, Toulouse, about 1150

26 Capital with lions entangled in vines

Marble

$9\frac{13}{16} \times 11\frac{3}{8} \times 11\frac{3}{8}$ in. (24.9 × 28.9 × 28.9 cm.)

In style and iconography this capital closely resembles several said to come from the ruins of the cloister of Saint-Sernin in Toulouse and now preserved in the Musée des Augustins (Paul Mesplé, *Toulouse, Musée des Augustins: Les sculptures romanes*, Paris, 1961, nos. 217–223). All of these capitals are related to the ones on the double portal of Saint-Sernin and to some of the capitals of the cloister of the Monastery of Santo Domingo de Silos in Spain. Like the sculptures on the façade of Saint-Sernin, this capital is made of marble.

Lent anonymously

SCULPTURE

French, Provençal, second half of the XII century

27 Capital with the Adoration of the Magi

Stone

11½ × 11½ in. (29.2 × 29.2 cm.)

The overall style of this capital is related to the art of Provence and particularly to some of the capitals in the cloister of Saint-Trophime in Arles. The figures, as here, have rather stocky proportions and big heads with rounded faces and large eyes. Some of the women at Saint-Trophime, like the Mary in the Flight into Egypt, wear similar veils with fluted folds above the forehead that frame the face, wrapping under the chin. The holy figures on this capital and the ones in the cloister at Arles do not have halos. Though this capital is rather damaged and further comparisons of other figures, such as the horses of the approaching Magi on the back, cannot be made, it is still a beautiful example.

Lent by Mr. and Mrs. Meyer Schapiro



SCULPTURE

North French, Ile-de-France (?), second half of the XII century

28 Capital with monk-headed harpies

Stone

12 × 10 in. (30.5 × 25.4 cm.)

On the left of the portal of the church of Saint-Loup-de-Naud (Seine-et-Marne), located east of Chartres and dated about 1170, are capitals with pairs of harpies, and one of the harpies has a cowl resembling these. The faces of the present piece correspond to types at Saint-Loup and at Chartres, but details here such as the incised pupils and drilled holes at the corners of the eyes may indicate a date somewhat earlier than that of the Saint-Loup portal. The decorative patterns in this capital, still quite Romanesque, occur in other French monuments southeast of Ile-de-France.

Lent anonymously



SCULPTURE

French, south Burgundian, Cluny, XII century

29 Decorative architectural relief

Limestone

11½ × 22 × 8¾ in. (29.2 × 55.9 × 19.7 cm.)

Reliefs of this type were placed above large open arcades, behind which there seem to have been galleries. Since this fragment is carved on the back with a frieze of small rosettes and a horizontal molding, it was presumably meant to be seen both from street and gallery. Expectedly, the outer face is more weathered than the inner one. The architectural structures and the rosettes under the arches carved here are similar to some that used to decorate façades of Romanesque houses in Cluny, and are now known only through early nineteenth-century drawings (Desjardins, "Maisons Romanes de Cluny," *Bulletin Monumental*, XIII, 1847, pp. 539–542, ill.; I. Taylor, *Voyages pittoresques et romantiques dans l'ancienne France: Bourgogne*, Paris, 1863, two unnumbered plates labeled "Maisons Romanes à Cluny").

Lent anonymously



SCULPTURE

Southwest French, XII century

30 Capital with lions, dragons, and heads

Stone

12¼ × 16⅞ × 10½ in. (31 × 39.9 × 26.7 cm.)

The condition of the stone indicates that this capital was originally protected from the weather, indoors or at least in a cloister. It was also probably placed against a wall, since the abacus is uncarved at one end. Though the workmanship is crude, the design, with its balanced intermingling of animals, is vigorous and imaginative. The capital's exact provenance is unknown. A similar one from the same area is in the Musée des Augustins in Toulouse (Paul Mesplé, *Toulouse, Musée des Augustins: Les sculptures romanes* [*Inventaire des collections publiques françaises*, v], Paris, 1961, no. 316, Inventory no. 623D). Of the same height but narrower, and having the same design in the abacus, it has a simpler composition, lacking the lions, but the tails of its dragons terminate precisely the same way, in a monster's mouth.

Lent anonymously

SCULPTURE

South French, Serrabone (?), XII century

31 Capital with caryatid-like figures

Stone

14 × 10⅞ × 10⅞ in. (35.5 × 26.5 × 26.5 cm.)

In shape and style, though its workmanship is cruder, this capital closely resembles the capitals of the tribune in the church of Serrabone, Roussillon. The figures bend forward to support the abacus (missing), and above their heads is a plain border with large indentations, all this exactly as in the Serrabone examples (Marcel Durliat, *La Sculpture romane en Roussillon*, Perpignan, 1952, figs. 48–50). The faces, with their exceedingly full cheeks and large bulging eyes, the pupils incised, and the hair, indicated with vertical incised lines, have their parallels in the Serrabone figures. So, too, do the riblike folds of the garments and their beaded borders. The workmanship of the present capital, however, seems to be cruder than that of the Serrabone ones.

Lent anonymously



32 Head of an angel

Limestone, polychromed

8 $\frac{1}{16}$ × 9 $\frac{1}{16}$ in. (20.5 × 23 cm.)

Though a fragment with nothing left to indicate wings, this head seems to have belonged to an angel. The position of the head on the forward-bending neck and the pout of the mouth suggest that it may have once played a trumpet or other wind instrument. The style is in all respects close to that of the sculptures of the main portal of Amiens cathedral, dated approximately between 1225 and 1236. These sculptures are of a hard, fine-grained limestone from quarries in the valleys of the Selle or the Somme in the vicinity of Amiens. On the lower part of the tympanum representing the Last Judgment there are four angels closely resembling this one, blowing hornlike instruments. The narrow eyes with sharp corners and pupils unmarked in the stone, the smooth cheeks, the fine mouth with thin lips, and the pointed chin are characteristic of the Amiens sculptures. So, too, is the sweet-sad expression, without the stereotyped smile so typical of French Gothic sculptures of other regions. The handling of the hair is also similar. The face here has a great individuality, given in part by its being slightly asymmetrical. The well-preserved polychromy conveys a human feeling that is gone from most of the sculptures of the French portals where overzealous nineteenth-century restorers did away with what was left of the original color. In a number of the Amiens sculptures the body was carved as part of the architectural structure and the head was set in place afterward. This head may have been part of such a sculpture of the cathedral or another building of the same area, and further investigation might yield interesting results.

EX COLL. Oertel, Munich.

BIBLIOGRAPHY: Hubert Wilm, *Die gotische Holzfigur, ihr Wesen und ihre Technik*, Leipzig, 1923, p. 150, fig. 21.*Lent anonymously*



SCULPTURE

French, late XIII or early XIV century

33 Angel holding three nails

Wood with traces of polychromy
17½ in. (44.5 cm.)

This angel holding these instruments of the Passion was perhaps one of four or six placed atop colonnettes supporting curtains to shelter a main altar. There are references to this arrangement in medieval and also in later sources. Most such angels, being of wood, have disappeared, but enough are left to indicate that their use was widespread. Most of the extant ones (examples are in The Cloisters, Princeton University Museum of Art, and the Louvre) derive from the great atelier of the Cathedral of Reims. They are slender and sophisticated, with tilted heads on exceedingly long necks, rather artificial smiles, and draperies falling in sharp folds. The present example, with its round face and soft, sad expression, draperies falling in simple, well-coordinated folds, easy posture, and monumental simplicity, seems related to sculptures closer to Ile-de-France than to Reims.

EXHIBITION: Metropolitan Museum since 1948.

BIBLIOGRAPHY: Helen Comstock, "The Connoisseur in America," *Connoisseur*, xxx (1949), p. 108; James J. Rorimer, "Two Gothic Angels from The Cloisters," *The Metropolitan Museum of Art Bulletin*, December 1952, p. 105; Richard H. Randall, "Thirteenth Century Altar Angels," *Record of the Art Museum, Princeton University*, Princeton, xviii (1959), p. 14.

Lent by Mr. and Mrs. Alastair B. Martin



SCULPTURE

Austrian, Salzburg, about 1330

34 Virgin and Child, reliquary statuette

Wood, polychromed
16 in. (40.6 cm.)

This statuette has a rectangular opening in the back that must once have held a relic. Reliquaries made of wood were less common than those of richer materials. Despite its small size, this sculpture shows a solemn dignity and a restrained monumentality. It may be compared with other Madonnas from the Salzburg area. An earlier one, more primitive in style, was published by Franz Kieslinger as from Salzburg, dating about 1300 (*Mittelalterliche Skulpturen einer Wiener Sammlung*, Vienna, 1937, fig. 11). Probably closer in date, and extremely close in style, face, posture, and draperies, is the large Virgin and Child of the Church of St. Alban in Matrei, published by Carl Müller among Tyrolean sculptures and compared with still another Virgin in Austria (*Mittelalterliche Plastik Tirols*, Berlin, 1935, fig. 82).

EX COLL. private collection, Salzburg.

Lent by William M. Milliken



SCULPTURE

North Italian, Val d'Aosta, middle of the XIV century

35 Seated, crowned figure (Mary?)

Wood, polychromed
H. 27½ in. (69 cm.)

This sculpture could represent the Virgin holding the Child on her right knee, since her hands are in the correct position for it, and it may be that the area where the Child once stood or sat was painted over when the figure underwent some restoration. The facial type, with enormous eyes, arched eyebrows placed high, and a curious tight-lipped smile, can be found in some Gothic sculptures of the Val d'Aosta. A good example is the late thirteenth-century altarpiece from the parish church of Courmayeur, in the Italian Alps near Aosta. The draperies of the figures standing beneath its arches are simpler and of a more primitive style, but the faces are quite similar to the present one. An even closer similarity in faces, drapery style, and color scheme can be seen in an altarpiece from the Cathedral of Aosta, with scenes of the life of Christ, dated in the middle of the fourteenth century. Two other altarpieces from the region of Aosta, representing the Coronation of the Virgin and the Life of the Magdalen, even though they are of the fifteenth century, show similar characteristics and demonstrate the continuity of the Val d'Aosta style through more than a century. All four of these altarpieces are now in the Museo Civico, Turin.

Lent by Mrs. Hanns Schaeffer



SCULPTURE

Austrian, Styrian, second half of the XIV century

36 Crowned female figure

Pine with traces of gesso and polychromy
H. 28½ in. (72.3 cm.) with base

Since the hands are missing, we cannot know if this figure was holding the attribute of some saint or if she represents the Virgin of the Annunciation, who is sometimes shown standing with her hands upraised in the moment of receiving the Holy Spirit. The oval face and heavily outlined eyes are characteristic of some Gothic sculptures from Styria. There are, however, few extant examples in Styria to compare with this one. The sophistication of the hairdo contrasts with the rather crudely carved face, but the whole has a strong monumentality given by the forceful upright posture, the long vertical folds of the garment, and the absence of much detail.

PROVENANCE: said to come from a church in Styria.

EX COLL. Kramer, Graz, Styria.

EXHIBITION: *The International Style: The Arts in Europe around 1400*, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 77, pl. LXXVII.

Lent by Janos Scholz



SCULPTURE

Lower Rhenish or Mosan, XIV century

37 Virgin and Child

Alabaster

H. 18½ in. (46 cm.)

Though in general style and iconography this sculpture is related to French representations of the Virgin and Child, the elongated proportions of the Virgin, her flat face and serious expression do not look French but recall works from areas farther east, such as the lower Rhine or the Moselle Valley. Regions under the influence of both France and Germany, like Alsace and Lorraine, could also be considered as places of origin. The back of the Virgin is hollowed out, and there is a hole at the bottom of the opening, indicating that the figure was originally fastened to a tabernacle or altarpiece.

Lent by Mr. and Mrs. Richard B. Flagg



38 Madonna Lactans

Marble

H. 13¾ in. (35 cm.)

Representations of the Virgin and Child become more realistic in the fourteenth century. Mary is less like a queen and more like a mother interested only in her child. This new feeling is reflected more strongly than any other in the compositions showing the Virgin nursing the Child. In the present example the attitudes of mother and son are quite natural, and Mary's round, smiling face has nothing of the goddess-like expression of earlier sculptures. There are other sculptures with the same iconography that compare to this one. In the Louvre is a seated Virgin and Child, which came from the Martin Le Roy Collection (Raymond Koechlin, *Collection Martin Le Roy*, II, *Ivoires et Sculptures*, Paris, 1906, no. 46, pl. xxiii) and was acquired at Vincennes. The Virgin wears a crown, but her expression, wavy hair, and hands with long, pointed fingers are very similar to ours; the Child, wrapped only in a cloth that leaves his upper parts uncovered, has the same posture. Most of the sculptures related to the one illustrated here come from the area between the Loire river and Normandy in the northwest of France and are made of marble. This small Madonna was once a full-length figure, as can be seen by the break just above the plinth. Even in its incomplete state, it is an excellent example of the humanization of Gothic art toward a greater realism.

EX COLL. Theodore Offerman, New York.

BIBLIOGRAPHY: American Art Association, Anderson Galleries, sale catalogue of the Offerman Collection, November 13, 1937, no. 434, ill.

Lent anonymously



SCULPTURE

French, second half of the XIV century

39 Virgin and Child

Marble

H. 29 in. (73.7 cm.)

This Madonna corresponds to a type that can be found in the Lyons-Rhône area of France. The main characteristics are a face with straight nose and unsmiling mouth, very different from those of the Ile-de-France Madonnas; abundant wavy hair, more of which is visible under the veil than in examples from Paris; a mantle with some folds so heavy they almost seem to contain water, and other elaborate trumpet-like folds cascading down the side. The Child looks robust and energetic, and has plentiful hair. An excellent comparison piece is a Virgin and Child, also in marble, from the Hospice de Sens (Yonne), now in the Cluny Museum. Both these Madonnas were meant to have crowns, probably of metal. The base on which our Madonna stands, with pairs of saints and unidentified coats of arms, is also of the fourteenth century but is not otherwise related to it.

Lent by Stanley Mortimer



SCULPTURE

East French, Lorraine (?), second half of the XIV century

40 Seated Virgin and Child

Boxwood

5½ × 3⅞ in. (14 × 7.8 cm.)

In style, this is close to some sculptures from the eastern part of France, north of Burgundy, around the Vosges and the valley of the Moselle. The flat, unsmiling face of the Virgin—very different from the faces of the Madonnas from Ile-de-France—the powerfully built body, the draperies with elaborate folds, the big-eared Child uncovered to the waist and holding a bird, are all similar to a standing Virgin and Child from Gugney-aux-Aulx (Vosges), now in a private collection in Charmes (Vosges).

EX COLL. Frédéric Spitzer, Paris.

BIBLIOGRAPHY: Emile Molinier, "La sculpture en bois et en pierre de Munich," *La Collection Spitzer*, III, Paris, 1892, p. 257, no. 10 (engraving showing this Virgin with the now-missing forearm and hand still in place and holding a flower).

Lent by Mrs. Elisabeth Drey



SCULPTURE

Spanish, Catalanian, Pere Oller, first quarter of the XV century

41 Mourner from the tomb of Fernando de Antequera, King of Aragon (d. 1416)

Alabaster

H. 14¾ in. (37.5 cm.)

King Alfonso V of Aragon commissioned the sculptor Pere Oller to execute his father's tomb at the Abbey of Poblet in a letter dated 1417 (the year after his father's death), preserved in the Archivo de la Corona de Aragon (Conde de la Viñaza, *Adiciones al Diccionario Histórico de Ceán Bermúdez*, I, Madrid, 1889, p. 110). The tomb of Fernando de Antequera, the only one of the royal tombs of Poblet carved by Pere, was destroyed by Napoleon's armies, and only a few of its statues have survived. He carved other tombs, also with mourners all around, among them the tomb of Bishop Berenguer de Anglesola in the Cathedral of Gerona. His principal work, however, is the main altar of the Cathedral of Vich, done in 1420. It is not known if Pere ever went out of Spain. His style shows strong connections with the schools of France and Burgundy, but the northern influence could have come to him through his master, Ça Anglada, who was a key figure in the transition from the pure Gothic style of the fourteenth century to the more naturalistic approach of the fifteenth. Pere's sculptures also have a personality of their own. His realistic approach is revealed in his fondness for detail. Although his figures have squat proportions, they are treated with portrait-like naturalism. Long garments spread around their feet in elegant curves and balance the excessively large heads.

PROVENANCE: Tomb of Fernando de Antequera, Abbey of Poblet.

EX COLL. Junyent, Barcelona.

BIBLIOGRAPHY: Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xxxix and 25, 26, pl. 96.

Lent by Irwin Untermyer



SCULPTURE

Austro-Bohemian, early XV century

42 Crowned head of the Virgin

Alabaster, polychromed

10¼ × 9¼ in. (26 × 23.5 cm.)

This beautiful head has all the characteristics of the “Schöne Madonnen” so popular at the beginning of the fifteenth century in Austria, Bohemia, and Germany, and it compares with the best of them. The sweet-sad face has more expression than usual, perhaps because the eyes have been given deeply incised pupils. Though the sculpture does not appear to be a fragment, it is difficult to believe that it was always as it is now. It would be easier to understand the thoughtful expression if the figure were shown with her son in her arms. Though some of these Madonnas are referred to before the end of the fourteenth century, a date toward the end of the first quarter of the fifteenth seems likely here.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 196, ill.

Lent anonymously



43 Virgin and Child

Wood, polychromed and gilt
H. 13 $\frac{3}{8}$ in. (33.5 cm.)

This is one of the most beautiful and inspired creations of the late Gothic period. The beauty is self-evident, but the origin of this statuette presents some problems. The general feeling; the bent, flat head; the rather wide face with girlish, sweet expression; the hair descending in soft waves, and the low crown are all quite close to the most beautiful examples of sculpture in the Bohemian International Style, such as the Krumauer Madonna in the Kunsthistorisches Museum, Vienna, dated about 1400. The Child of our example is difficult to compare with any other, and certainly difficult to surpass in its beauty and charm, so much like a real baby's. The only representations of the Child that come at all close are also from Bohemia. The influence of this region on Germany and Austria at the end of the fourteenth century was strong but short in duration. The fullness of Bohemia's artistic bloom in the second half of the fourteenth century coincides with the rule of the Bohemian Charles IV as Holy Roman Emperor. The Bohemian traits of the present sculpture are limited, however. Though the proportions are more slender and elegant, the draperies (without any of the profuse cascades of folds of most of the "Schöne Madonnen") and the honest simplicity are very close to some of the statues of female and male saints on the south portal of the Cathedral of Mainz, dating about 1400. (This comparison has been noted by Harry Bober in a yet unpublished study of the piece.) Similarities like this one can also be found in Rhenish (Cologne) paintings and manuscript illuminations, some of which also show Bohemian influence. Though less convincing than the Mainz examples, some sculptures of the Bavarian-Austrian area, such as the group of Three Marys in the Bavarian National Museum, Munich, dated about 1420, also present a certain resemblance to our Virgin and Child. It is more probable, however, that the latter was made in the Rhineland under Bohemian influence.

EX COLL. Oscar Bondy, Vienna.

EXHIBITION: Metropolitan Museum since 1948.

Lent by Mr. and Mrs. Alastair B. Martin



Austrian, about 1420

44 Virgin and Child

Chestnut wood, polychromed, with traces of gold
H. 38 in. (96.5 cm.)

Ample quantities of cloth fall in cascades from the arms of this Virgin, who is recognizable as a late work in the so-called "soft style" of Germanic sculpture. A standing Virgin and Child in the Nikolauskirche at Obermanern (Carl T. Müller, *Mittelalterliche Plastik Tirols*, Berlin, 1935, pl. 143) and another in the museum at Bolzano (*ibid.*, pl. 203) offer close parallels, although neither one has the delicately rounded eyes of this Madonna. William Wixom suggests that the artist was an Austrian, perhaps a native of Styria, who worked in the south Tyrol, and Richard Krautheimer, in a letter to Mr. Wixom, connects this Virgin with four wooden sculptures, especially a St. Catherine, executed by an Austrian artist in the choir stalls of San Marco in Venice. The statue, which came from a presently unidentified source northeast of Venice, has a quiet dignity and an eloquence not found in more flamboyant sculptures of the period.

EXHIBITION: Gothic Art, 1360-1440, Cleveland Museum of Art, 1963.

BIBLIOGRAPHY: William D. Wixom, "Gothic Art, 1360-1440," *Cleveland Museum of Art Bulletin*, September 1963, p. 201, no. 7, ill.

Lent by Mr. and Mrs. William D. Wixom



SCULPTURE

South Netherlandish, first third of the XV century

45 Entombment of Christ

Wood, polychromed and gilt
24½ × 11½ in. (62.2 × 29.2 cm.)

This group must have formed part of an altarpiece with several scenes of the life of Christ, or just of his Passion, with the main scene, probably the Crucifixion, placed in the middle and shown on a larger scale. The general arrangement might have been that of a Netherlandish altarpiece, now in the Museum of Dijon, in which the corresponding scene is quite close to the present one. There is a certain relationship between Netherlandish sculpture of the first half of the fifteenth century and Burgundian sculpture under Claus Sluter's influence. It is to be noticed in this Entombment, above all in the foreground figures of Nicodemus and Joseph of Arimathea. The excellent preservation of the polychromy of the group gives us an idea of how rich the whole altarpiece must have looked.

EX COLL. Theodore Offerman, New York.

BIBLIOGRAPHY: American Art Association, Anderson Galleries, sale catalogue of the Offerman Collection, November 13, 1937, no. 452, ill.

Lent by Mr. and Mrs. Jacob M. Kaplan



46 Pietà

Alabaster

7 × 9 in. (17.8 × 22.9 cm.)

In most Pietàs the dead Christ is held upon the lap of the Virgin. Here the Christ rests partly on the ground, and it is possible that other figures were part of the composition and that the scene represented was the Lamentation over the Dead Christ. Such an alabaster group, of south German origin, is in the Bavarian National Museum, Munich (see reference below, p. 204, no. 95); it has two standing figures and probably had at least one more. The Pietà was favored by German artists, and there are many in alabaster similar in style to this group but of the traditional Pietà type. All are related to sculptures by the so-called Rimini Master, whose place of origin may either have been northern Italy or the Netherlands, and who is known to have worked in the Rhineland. Although the present sculpture follows this style in general, the modeling is softer and the expression has a certain quiet melancholy that is not typical. In back of the piece is a rectangular cavity for the keeping of a relic.

PROVENANCE: Gegenbach, Swabia.

EX COLL.: Amann, Munich; A. S. Drey, New York.

BIBLIOGRAPHY: Georg Swarzenski, "Deutsche Alabasterplastik des 15. Jahrhunderts," *Städels-Jahrbuch*, 1 (1921), pp. 179, 206, figs. 9, 93.

Lent by Brigitte and Hanns Swarzenski



Lower Rhenish or Netherlandish, middle of the XV century

47 Christ

48 St. John the Evangelist

Alabaster (right hand of Christ restored)

H. Christ $1\frac{3}{8}$ in. (34.1 cm.), St. John $1\frac{3}{4}$ in. (35 cm.), both without base

The strong artistic influence of the Netherlands on western Europe—mainly France and Spain—during the early fifteenth century is no secret. Also obvious is the influence of the style of the Burgundian sculptures of Claus Sluter on the masters of the Netherlands. Both influences are evident in these statuettes. Their relationship with Netherlandish works is particularly clear if we compare them with the St. James the Greater and St. Clare on the outside of Robert Campin's altarpiece of the Marriage of the Virgin in the Prado Museum, with the two St. Johns on the outside of the Ghent altarpiece by the van Eyck brothers, or with Jan's Annunciation figures in the Schloss Rohoncz Collection, Lugano. All these figures are painted in grisaille to give the impression of marble or alabaster sculptures, and all of them stand on small plinths. In the Albertina, Vienna, are several drawings, made after Jan van Eyck, representing the apostles. Supposed to be models for sculptures, they give us a link between the two media. Our St. John and his counterparts in the Ghent altarpiece and in the Albertina have strong resemblances in the pose and the voluminous draperies that trail on the ground and leave one foot uncovered. The heads, on the contrary, are quite different. Our figures have the protruding eyeballs set in strongly marked orbits, the high cheekbones and sunken cheeks, and the stringy hair characteristic of the school of the so-called Rimini Master. Since the origin of this highly influential artist is still uncertain (though a Netherlandish origin seems most likely), we cannot say definitely whether these statuettes are Netherlandish or Rhenish. Several series of apostles in alabaster seem to derive from those attributed to the Rimini Master himself. One in the Liebieghaus in Frankfurt has the Crucifixion in the middle, and all the figures of the group stand on small bases like ours. Other series in alabaster, and with the same shape of plinth, are scattered in museums and private collections. According to Georg Swarzenski ("Deutsche Alabasterplastik des 15. Jahrhunderts," *Städel-Jahrbuch*, 1 (1921), p. 188, figs. 132, 133), they were made in great number in Swabian ateliers. Belonging to the present series are the three figures 49, 50, and 51; others from this series are in a private collection in Chicago.

Lent by Robert Lehman



SCULPTURE

Lower Rhenish or Netherlandish, middle of the XV century

- 49 St. Peter
- 50 St. James the Greater
- 51 St. Andrew

Alabaster

H. 14 in. (35 cm.) without base

These three statuettes belong to the same series as the preceding two. The St. James is particularly interesting. Usually this saint is portrayed as a pilgrim with a hat, following the tradition started at Santiago de Compostela in Romanesque times (for an example, also with Netherlandish influence, see number 56). Here he is bareheaded, and he holds the symbolic scallop shell in his right hand. Though unusual, this iconography is not unknown in Germany. A bronze statuette from a series of the apostles, supposed to be Lower Saxon, middle of the fourteenth century (identified further in the comment under number 104), shows the saint holding the scallop shell the same way and pointing to it with the index finger of his left hand. The left hand of our sculpture may have duplicated this gesture, or it may have held a pilgrim staff.

Lent by Mr. and Mrs. Ernst Payer



52 St. Margaret

Marble, polychromed

H. 15 $\frac{3}{8}$ in. (39 cm.)

This beautiful statuette was known as St. Martha while it was still in France. The iconography, however, corresponds to St. Margaret of Antioch, a virgin who, according to legend, was swallowed by a dragon but came back to life when the dragon miraculously burst open. The style is that of a group of sculptures made during the latter part of the fifteenth century in an area of the south of France with Toulouse as artistic center. The closest parallels to the present piece may be found in Toulouse: the Virgin and Child known as "Notre-Dame de Grasse," and a Mary Magdalen, both in the Musée des Augustins. All three sculptures have the same large, rounded forehead, high cheekbones, tightly pressed lips, downcast eyes curving up at the outer corner, long hair with stylized waves, high rounded bust, and exceedingly slim waist enveloped in the voluminous folds of the mantle. The facial type and the style in general are closely related to the sculpture of the Bourbonnais region, such as the Mary Magdalen of the Church of Saint Pierre at Montluçon.

EX COLL. Emile Molinier, Paris.

EXHIBITION: Treasures from Medieval France, Cleveland Museum of Art, 1967.

BIBLIOGRAPHY: Armand Dayot, "Emile Molinier," introduction to *Catalogue des Objets d'Art composant la Collection du feu M. Emile Molinier* (sale catalogue), Paris, 1906, pp. 8–9, no. 378 (called St. Martha, French, XIV century), ill.; William D. Wixom, *Treasures from Medieval France* (catalogue), Cleveland, 1967, VII, no. 12, pp. 316, 384, ill.

Lent by Ruth and Leopold Blumka



53 Female head supported by an angel

Stone with traces of polychromy
 10½ × 11 in. (26.6 × 28 cm.)

This beautiful head has been published (see reference below) as St. Valeria, a martyr who was beheaded and is usually represented holding her own head. However, this does not seem to be the case here, since the figure to which this head belonged was most probably decapitated by accident or deed of men long after the sculpture was completed. Of the figure of the angel only part of the garment and the hands are left. The latter are exquisite in their soft modeling and tender touch, revealing the high standards of the artist who carved them. The head of the young woman shows the features characteristic of the Bourbonnais school that so strongly influenced the art of Michel Colombe during the years he worked for the Dukes of Bourbon. It would be difficult to say what this sculpture represented, but possibly it was the ascension of Mary Magdalen, since this is often represented with the saint standing, covered only by her long wavy hair, as she is carried bodily by angels into heaven.

EX COLL.: Henri Daguerre, Paris; Arthur Curtiss James, New York.

BIBLIOGRAPHY: Parke-Bernet sale catalogue of the Arthur Curtiss James Collection, New York, November 13–15, 1941, no. 360, ill.

Lent anonymously



SCULPTURE

East German or Austrian, second half of the XV century

54 St. George

Wood, polychromed

H. 43 $\frac{1}{8}$ in. (109.5 cm.) without base

The poignant expression of this slender warrior-saint is achieved in part by the pronounced asymmetry of the features. It is the distinctive character of the face that relates this St. George to sculptures from the eastern Germanic lands and Austria. The contours are quite precisely defined, especially the nose and chin, the rounded projection of the eyes, and the hard line of the arching brows. The knightly stance contrasts with the less military pose of some later versions, such as number 62. The well-preserved figure lacks only its spear, which would have been held in the right hand.

Lent by Mr. and Mrs. Richard B. Flagg



SCULPTURE

Austrian, Carinthian (?), about 1470–1480

55 Bust of a deacon, perhaps St. Stephen

Lindenwood, polychromed, silvered and gilt
H. 19 in. (48.3 cm.)

A sophisticated stylization in the facial modeling gives a lyrical beauty to the features of the young deacon-saint. The bust, which according to Otto Fischer has an Austrian provenance, may come from an altar, but, unlike some others of this type, it is not a reliquary. Otto Fischer has pointed out a certain stylistic resemblance between the deacon and some sculptures in the Cathedral of St. Stephen in Vienna but also has noted the difficulty of finding exact parallels. Hanns Swarzenski tentatively places the bust among sculptures from Carinthia, nearer the Adriatic.

EX COLL. private collection, Basel.

EXHIBITION: Öffentliche Kunstsammlung, Basel, from 1935 to 1954.

BIBLIOGRAPHY: Otto Fischer, "Eine spätgotische Heiligenbüste," *Pantheon*, xv (1935), pp. 151 ff., ill.

Lent by Brigitte and Hanns Swarzenski



56 St. James the Greater

Alabaster with touches of gold and polychromy
H. 17¼ in. (43.8 cm.)

In old photographs (1905) of the tomb of Juan II and Isabel of Portugal in the Cartuja de Miraflores, Burgos, this statuette appears near the head of the queen. The elaborate alabaster monument had even then suffered damages and losses, and it suffered more afterward, including the loss of this figure, before the church became a national monument in 1923. Isabel the Catholic commissioned the tomb for her parents from Gil Siloe in 1486, and the work was done between 1489 and 1493. The hands of the assistants can be detected in many of the small sculptures of the monument, but this St. James must have been started, if not entirely finished, by the master himself. The monumentality, the elegance and ease of the pose, the exquisite carving of the head and hands show clearly the talent of a great artist. The patron saint of Spain is represented as a pilgrim, following the Spanish tradition, with the brim of his hat turned up and decorated with the scallop shell and crossed pilgrim staffs such as pilgrims to Santiago de Compostela used to wear. The heavy mantle is held by a shell, and another shell appears on the leather bag hanging from a shoulder strap. The pilgrim gourd is attached to the long, heavy staff on which the saint is leaning. The apostolic book—held casually under the right arm—has been played down while the pilgrim attributes have been emphasized. The touches of gold on the hair, beard, and mantle are subtle; it does not look as if the figure ever had much more color than it has now. Gil Siloe's native country seems to have been the Netherlands; the dates of his birth and death are unknown. He probably was attracted to Spain by the artistic activity flourishing under the patronage of Queen Isabel of Castile. Like most of the foreign artists working in Spain, he became absorbed in his new surroundings; nevertheless his northern background can be detected in his works.

PROVENANCE: Tomb of Juan II of Castile and Isabel of Portugal, Cartuja de Miraflores, Burgos.

EX COLL.: Conde de las Almenas, Madrid; Reginald de Covan, New York.

BIBLIOGRAPHY: Eloy García de Quevedo, "Una estatua de la Cartuja de Miraflores," *Boletín de la Comisión Provincial de Monumentos Históricos y Artísticos de Burgos*, XIII, 49 (1934), pp. 125 ff., ills.; Mildred Stapley Byne and Arthur Byne, *Important Mediaeval and Early Renaissance Works of Art from Spain* (sale catalogue), Art Association, New York, January 15, 1927, no. 361; Harold Wethey, *Gil de Siloe and His School*, Cambridge, Mass., 1936, pp. 31, 32, note on p. 130, pl. 8.

Lent anonymously



SCULPTURE

South Netherlandish, Brabant, late XV century

57 St. Catherine of Alexandria

Wood

H. 40½ in. (102.9 cm.)

St. Catherine was one of the most represented saints during the Middle Ages. She had the qualities of youth, beauty, and high birth, which often inspired artists to produce glamorous and sometimes frivolous creatures, usually dressed in contemporary attire. This figure is more serious and more majestic than most. The saint, holding the wheel and the sword that killed her, looks meditative rather than triumphant. The little figure under her foot, the emperor who had her martyred, accepts his defeat philosophically. Catherine's facial type is typically Netherlandish and also appears in sculptures from other countries under strong Netherlandish influence. The costume and the subdued rendering of the draperies indicate a date in the last quarter of the fifteenth century, before fashions became more elaborate.

EX COLL. family of Max Friedländer.

Lent by Mr. and Mrs. Kurt J. Winter



58 Standing male figure (St. Joachim?)

Wood, polychromed and gilt
26½ × 9⅞ in. (67.3 × 24 cm.)

The physical type of this figure and the mantle covering his head recall some representations of St. Joachim, but the book is not one of his attributes. However, the book does not rule out the possibility that this is indeed meant to be Joachim. The style is rather close to that of some south Netherlandish sculptures, notably a St. Joseph in a group of the Holy Family in the Church of St. Léonard in Zoutleeuw. The downcast eyes, the high cheekbones and sunken cheeks, the treatment of the beard, the posture with advancing leg, knee bent, the strong parallel folds of the tunic, and the kind of belt and purse attached to it are similar in both sculptures. The two figures also have in common large areas of a particular kind of gilding. There are other Netherlandish sculptures even closer to this one, such as a St. Anthony Abbot in the Chapel of St. Maur in Liège that has an almost identical face and is also carrying an open book. This St. Anthony has been badly repainted, however, and the similarities are rather disguised. We cannot discard the possibility that our sculpture is German with Netherlandish influence.

Lent by Robert Lehman



SCULPTURE

South Netherlandish, late XV century

59 Kneeling Christ

Oak

9½ × 4⅞ in. (24.2 × 12.5 cm.)

The style of this kneeling Christ is characteristic of the southern Netherlands although closely paralleled in works from adjacent cities in Germany. The figure comes from an Agony in the Garden, a scene that would also have included the sleeping apostles and probably the approaching band of soldiers with Judas. Netherlandish altarpieces frequently had a number of such narrative scenes in which more or less fully carved figures were freely combined with other figures and landscape elements in high relief to produce a rich ensemble much like a painting.

EX COLL. Joseph Brummer, New York.

BIBLIOGRAPHY: Parke-Bernet sale catalogue of the J. Brummer Collection, Part I, New York, May 11–14, 1949, no. 335, p. 83.

Lent anonymously



SCULPTURE

Tyrolean (?), late XV century

60 Pietà

Wood, polychromed
18¼ × 10½ in. (46.3 × 26.7 cm.)

The Virgin gazes sorrowfully at the face of her dead Son in this moving Pietà, which is without the exaggerated emotionalism characteristic of many earlier German examples. The highly stylized drapery is found in many other south German sculptures; the narrow ridges and smooth valleys of the folds harden and abstract the surface quality, giving an almost plaster-like look. Although there are related Pietàs from other regions, it seems most likely that this one is Tyrolean.

Lent by Mr. and Mrs. William D. Wixom



SCULPTURE

Tyrolean(?), late XV century

61 St. Florian

62 St. George

Lindenwood with polychromy and remains of gilding
H. St. Florian, 44½ in. (113 cm.); St. George, 46 in. (117 cm.)

It is probable that these statues, of uncommonly high quality, served originally as part of the decoration of a large altarpiece. The gently swinging step and aristocratic grace of these youthful saints, which contribute to their appeal, are characteristic of Tyrolean and south German sculptures of the late fifteenth century. One of the most widely venerated saints of the Middle Ages, St. George is seen with the dragon that legend says he fought and subdued. The spear he used was once in his right hand. St. Florian is frequently represented in the art of southern Germany and Austria, where he is said to have served in the Roman army and where he was martyred. At the end of the Middle Ages he came to be regarded as a protector against fire. The earliest representations of him with a bucket and a burning house are of the late fifteenth century, and it is this period that is indicated by the style of the two sculptures. Like its companion piece, this statue of St. Florian also carried a spear.

Lent by Mrs. George Trubner



SCULPTURE

German, School of Ulm, about 1500

63 St. Vitus

Lindenwood

H. 15 in. (38.1 cm.)

St. Vitus, who was martyred at an early age, was popular in Germany during the late medieval period. He is among the "Fourteen Helpers" often represented in altarpieces, in either full figure or bust. Justus Bier compares this reliquary bust with some of the busts on the choir stalls of the Cathedral of Ulm, now attributed to Syrlin the Elder. It could also have been the work of the younger Syrlin or of one of their assistants. Dr. Bier believes that it could have been made for an altarpiece donated by the Guild of St. Luke, as the shield the saint is holding seems to indicate. The base is a later addition, but the sculpture probably once stood on a similar one.

EX COLL. Dr. and Mrs. Justus Bier.

EXHIBITION: North Carolina Collects, A Loan Exhibition of North Carolina Owned Art Objects, North Carolina Museum of Art, Raleigh, 1967.

BIBLIOGRAPHY: *North Carolina Collects* (catalogue), Raleigh, 1967, no. 32, ill.

Lent by Mr. and Mrs. Max Robert Bier



SCULPTURE

German, Swabian or Bavarian, about 1500

64 Virgin and Child

Wood, polychromed and gilt
H. 14 $\frac{5}{8}$ in. (37.2 cm.)

This little Madonna typifies the charm of some sculpture of south Germany at the end of the fifteenth century. A good comparison piece, though larger in size, is a Madonna in the Museum of Ulm, dated 1480 by Max Schefold ("Aus dem Museum der Stadt Ulm," *Belvedere*, VIII (1925), p. 16, fig. 6). The two have the same type of face, with small upturned nose and half-sad, half-smiling expression. Similar also are the long, wavy hair, the small bust, the voluminous mantle held up under the arm and forming large rounded folds, and the tunic forming wavelike curves on the ground. The bodies describe the same S-curve, from the head bent slightly sideways to the right foot. The baby-like prettiness of the Child is also quite typical of south German sculpture.

Lent by Mrs. Hanns Schaeffer



SCULPTURE

Bavarian or Austrian, late XV or early XVI century

65 John the Baptist

66 A crowned female saint

Wood, polychromed and gilt, with traces of silver

H. (John the Baptist) 7¼ in. (18.4 cm.), (female saint) 7⅝ in. (18.5 cm.)

These finely carved figures are conceived with the same sense of monumentality and aristocratic grace as the larger wood sculptures from which they derive and whose complex forms they recreate on a miniature scale. The bright polychromy, highlighted on the lady's garment by a silver pattern, and the freely abstracting treatment of the drapery give animation to the two figures. Although the lady might be identified as the Virgin, it seems more probable that she is one of the early martyred saints, often represented wearing a crown and holding a palm or other personal attribute. The flat backs of the figures suggest that they were mounted on a small altarpiece, perhaps with a series of other saints.

Lent by Mr. and Mrs. Richard B. Flagg



SCULPTURE

Austrian(?), late XV or early XVI century

67 St. Martin and the Beggar

Wood, polychromed
H. 58 $\frac{5}{8}$ in. (140 cm.)

The meeting of St. Martin and the beggar is widely illustrated in medieval art. According to *The Golden Legend*, Martin was serving in the Roman army when, on a bitterly cold day, he met a beggar and was moved to cut a piece from his cloak to ease the other's suffering. In this representation of the scene a significant variation in scale between these figures draws attention to the saint and relegates the beggar to a more or less symbolic role. This sculpture probably formed the central element on an altarpiece. Even when seen at a distance, the large, emphatically vertical figure of the saint would have been an imposing one.

EX COLL. Archduke Salvator of Austria.

Lent by Mr. and Mrs. Werner Abegg



German, *Tilman Riemenschneider* (active in Würzburg about 1483–1531)

68 St. Sebastian

Lindenwood

H. 28 $\frac{3}{8}$ in. (72.1 cm.)

Justus Bier has dated this sculpture to 1505–1510 on the basis of similarities in style with the figures in the Creglingen Altarpiece and with other works by Riemenschneider from the same period. This St. Sebastian was apparently the model for at least ten representations of the same saint by more or less close followers of the master's style. The two best of the group, and the ones most closely connected with this piece, are a polychromed St. Sebastian from the Gerozhofen Altarpiece, now in the Bavarian National Museum, Munich, and another in the parish church of Grosslangheim. Both these sculptures are mirror images of the present one, with almost every detail identical but reversed. Despite the pitiful condition of this statue, the style of the master during the best period of his career can still be appreciated.

EX COLL.: Gedon, Munich; Pfälzische Landesgewerbeanstalt, Kaiserslautern; William F. C. Ohly, Frankfurt am Main, and Chelsea, London.

EXHIBITIONS: Sculptures of Tilman Riemenschneider, North Carolina Museum of Art, Raleigh, 1962; L'Art et les Saints, Montreal Museum of Fine Arts, 1965.

BIBLIOGRAPHY: Justus Bier, "Ein unbekannter Sebastian von Tilman Riemenschneider," *Pantheon*, xvii (1936), pp. 151 ff.; J. Bier, *Tilman Riemenschneider: Ein Gedenkbuch*, 2nd ed., Vienna, 1936, p. 27, pl. 52; *ibid.*; 4th and 5th eds., 1937, p. 27, pl. 53; *ibid.*; 6th ed., 1948, p. 34, pl. 82; J. Bier, "Ein Sebastiansfragment von Tilman Riemenschneider," *Bulletin of the Rhode Island School of Design: Museum Notes*, xlvi (1960), p. 6, no. 31; J. Bier, *Sculptures of Tilman Riemenschneider* (catalogue), Raleigh, 1962, no. xvii, p. 60, ill. on pp. 61–62; *L'Art et les Saints* (catalogue), Montreal, 1965, no. 28, ill.

Lent by Mr. and Mrs. Lewis V. Randall



SCULPTURE

German, Swabian, first half of the XVI century

69 Relief panel with two angels

Wood

24½ × 11 in. (62.2 × 27.9 cm.)

These angels hold rather athletic poses, and the animated effect is further enhanced by the abrupt and slashing lines in the folds of their garments. The style may be seen in other Swabian sculptures of the time, for example, a lindenwood relief of St. Anne with the Virgin and Child now in Aachen (Hermann Schweitzer, *Die Skulpturensammlung im städtischen Suermondt-Museum zu Aachen*, Aachen, II, n.d., pl. 13). It is likely that the angels were mounted beneath some large piece of sculpture or perhaps a retable of moderate size.

EX COLL.: Lewis V. Randall, Montreal; Arthur C. Tate.

Lent by Mr. and Mrs. Kurt J. Winter



Early Christian, possibly Ravenna, V century

70 St. Peter

Ivory

5½ × 3½ in. (14 × 9 cm.)

Peter crucifer appears often in early Christian works, but in only a few is he represented alone. This is one of the earliest representations of him as an isolated figure in which he is clearly identifiable. Keys do not appear as his symbol until the fifth century, and his physical appearance is not fully established until the sixth. Here we see the initiation of the short curly beard that was to become his main characteristic, but the fringe of short hair that partly covers his forehead is not yet the crown reminiscent of a tonsure that became standard in portrayals of Peter in the Latin West in the sixth century. (The halo, for Peter or any other saint, does not appear until the sixth century.) In this plaque, walking much like the figures of apostles on early Christian sarcophagi, Peter places a tall cross upon a mound that, according to some scholars (Ross, Volbach), is the mound from which issue the four rivers of Paradise, while for others (Griffing) it is Golgotha. It could also symbolize the rock—Peter's faith—following Jesus' words (Matthew 16:18), "Thou art Peter, and upon this rock I will build my church." The niche-like device around the saint is a common one, but the scallop-shell canopy appears particularly in the ivories and mosaics of Ravenna. The style of this figure and its movement, emphasized by the floating mantle in back, is close to that of some Ravenna figures, notably the St. Peter in the mosaic dome of the Orthodox Baptistry and the apostles on sarcophagi at S. Apollinare in Classe and the cathedral, on which Peter also carries the tall cross. The closeness to the S. Apollinare sarcophagus, dated in the fifth century, added to the physical type of the saint, points to a fifth-century date and Ravenna as the place of origin for this piece. At the bottom of the plaque, in back, the upper part of an arch or circular molding suggests that the relief may have been carved on the upper half of the back of a consular diptych.

EX COLL. Count Gregory Stroganoff, Rome.

EXHIBITION: Early Christian and Byzantine Art, Walters Art Gallery, Baltimore, 1947.

BIBLIOGRAPHY: Dmitrii V. Ainalov, *Notes archéologiques de l'Académie de Moscou*, 1897, no. 10; Hans Graeven, review of Georg Stuhlfauth's "Die altchristliche Elfenbeinplastik," *Göttingische gelehrte Anzeigen*, 1 (1897), p. 50; Federico Hermanin, "Alcuni avori della collezione Stroganoff a Roma," *L'Arte*, 1 (1898), p. 6, fig. 4; Adolfo Venturi, *Storia dell'Arte Italiana*, 1, Milan, 1901, p. 512, fig. 393; Ormonde M. Dalton, *Byzantine Art and Archaeology*, Oxford, 1911, p. 208; Robert P. Griffing, "An Early Christian Ivory Plaque in Cyprus and Notes on the Asiatic Ampullae," *Art Bulletin*, xx (1938), p. 269, note 10, fig. 12; Marvin C. Ross, *Early Christian and Byzantine Art* (exhibition catalogue), Baltimore, 1947, no. 103, pl. xiv; Wolfgang Fritz Volbach, *Elfenbeinarbeiten der Spätantike und des frühen Mittelalters*, Mainz, 1952, no. 134, pl. 40; Ernst Kitzinger, "The Coffin-Reliquary," *The Relics of Saint Cuthbert*, Oxford, 1958, p. 267 (note); Manuel Sotomayor, *S. Pedro en la iconografía paleocristiana*, Granada, 1962, Ap. 149, p. 206.

Lent anonymously



Italian, Sicilian, X century or later

71 Casket with mythological figures

Ivory on wood

$5\frac{5}{8} \times 9\frac{1}{8} \times 5\frac{1}{8}$ in. (14.2 × 23 × 13.2 cm.)

There are over forty extant ivory caskets decorated with subjects from classical mythology and many individual plaques from such caskets. The complete ones are usually oblong with a flat sliding top or, as here, a hinged top in the shape of a truncated pyramid. The plaques, with scenes or single figures, are usually mounted between bands decorated with rosettes or with rosettes alternating with heads, as in this example. The standing figures, like the Hercules subduing the Nemean lion here, are clearly taken from classical prototypes. So too are the coinlike heads in the ornamental bands.

The origin and date of these caskets has been much discussed. It seems likely that they originated in Constantinople, probably during the Iconoclastic period (A.D. 726–842), and that they were made for secular use. Later the style was followed for caskets with religious representations. It is quite possible that a number of both types were made in Italy after the models from Constantinople, and it has been suggested that they were made in the Adriatic region of Venice or Sicily. The motif of small concentric circles, on a band above the figures on the sides and as a complete frame on top, appears in some ivories of clearly Italian origin, but this alone would not be enough to class this piece as Italian. It did, however, come from an Italian collection, and probably was made in Sicily after the tenth century. In the sacristy of the Church of the Abbazia della Cava (or della SS. Trinità) near Cava dei Tirreni, not far from Salerno, there is another casket, slightly bigger than this one, that is extremely close to it in style (Adolph Goldschmidt and Kurt Weitzmann, *Die byzantinischen Elfenbeinskulpturen*, I, Berlin, 1930, no. 6, pls. II, III). Several figures on both caskets are obviously the same, and perhaps the Cava casket served as the model for this one. The bands with concentric circles and the alternating heads and rosettes are also similar in both. Neither casket has arrowheads between the rosettes and heads, a motif that appears in earlier caskets of this type, but both have instead small floral motifs.

EX COLL.: Pirolo family, Syracuse; Henry Oppenheimer, London.

EXHIBITION: Carvings in Ivory, Burlington Fine Arts Club, London, 1923.

BIBLIOGRAPHY: *Carvings in Ivory* (catalogue), London, 1923, no. 49, p. 47, pl. xv.

Lent by Ruth and Leopold Blumka



IVORIES

German, lower Rhenish, second half of the XI century

72 73

Two Apostles

74 The Lamb of God carried by Angels between Sts. Matthew and John Evangelist

Walrus ivory

$2\frac{1}{16} \times 1\frac{3}{8}$ in. (5.2×3.5 cm.), $1\frac{1}{2} \times 4\frac{7}{8}$ in. (3.8×12.4 cm.)

According to Adolph Goldschmidt, these plaques once decorated a portable altar, the panel with the Lamb of God on top, the apostles on the sides; four plaques in the Cleveland Museum of Art were part of this same assembly. They were probably mounted on silver or copper gilt, which would perhaps account for the greenish tint on the long plaque. In the Hessisches Landesmuseum in Darmstadt is an altar, dated about 1100, with a comparable arrangement of plaques (A. Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser*, II, Berlin, 1918, no. 128, pl. xxxviii). Another, dating from the second half of the eleventh century, was once in Kloster Melk (*ibid.*, nos. 102, 104, pls. xxxiii, xxxiv).

BIBLIOGRAPHY: Adolph Goldschmidt, *Die Elfenbeinskulpturen aus der romanischen Zeit*, IV, Berlin, 1926, nos. 291–293, and (Cleveland) 287–290, pl. lxxiv.

Lent anonymously



75 Apostle

Ivory

H. $6\frac{1}{16}$ in. (15.7 cm.)

This figure has been cut from a plaque that may have decorated a large chasse or a book cover. Since the apostle has no attribute aside from the book, he cannot be identified. The figure has great monumentality and strength, emphasized by the narrow head and high cheekbones. The large, deep-set eyes probably once had jet beads for pupils, in the fashion of most Spanish Romanesque ivories. The arrangement of the drapery folds is well coordinated, the decorative patterns are delicately carved. The style in general and the bead motif are close to those of an ivory plaque in the Metropolitan Museum representing the Way to Emmaus and the Noli Me Tangere, which plaque has a companion piece in two parts, one representing the Entombment (in a private collection in Oviedo), the other the Marys at the Sepulcher (in the Hermitage). These plaques have been attributed to the atelier of the Monastery of S. Millán de la Cogolla in Logroño, but both seem to differ in style from those that once decorated the chasse of the relics of S. Millán, dating from the middle of the eleventh century, and those from the chasse of S. Felices, dating from the end of the same century.

EXHIBITIONS: Spanish Medieval Art. Loan Exhibition in Honor of Walter W. S. Cook, The Cloisters, 1955, no. 26; Philadelphia Museum of Art since 1931.

BIBLIOGRAPHY: José Ferrándiz, *Marfiles y Azabaches Españoles*, Barcelona, 1928, p. 175, pl. LIII; Walter W. S. Cook and José Gudiol, *Pintura e Imaginería Románicas. Ars Hispaniae*, VI, Madrid, 1950, p. 291, fig. 277.

Lent anonymously



76 Christ in Majesty (?)

Ivory

H. 7 $\frac{3}{8}$ in. (18.7 cm.)

There are a number of unusual features here. The figure raises its right hand in blessing, a gesture suitable for a Christ in Majesty but not for an apostle or a prophet. Its plain, rather than cruciferous, nimbus suggests an apostle rather than a Christ in Majesty, and the presence of a nimbus eliminates the prophet. Furthermore, the figure holds a scroll, rather than the book typical of a Christ in Majesty. Although the piece is related to number 75, differences in size and style indicate that it is not from the same setting. Here the draperies are handled with a more linear play of curves, and there is no ornamentation on them. Here, too, the head is placed more flexibly and its features are flatter and softer. It has long been thought that works such as this come from Spain, since the principal ateliers for this type of carving were there. However, it is not impossible that there were such ivory carvers north of the Pyrenees. In the Musée des Antiquaires de l'Ouest in Poitiers there is an incomplete series of apostles in stone, with Christ in the center, that has resemblances to our ivory in its type of halo, the presence of scrolls, the incised necklines of the tunics, and the treatment of the mantles, wrapped around the waist with one corner lifted and falling over in front. The provenance of this group is uncertain, but it probably came from a church in or near Poitiers, a center that was on the pilgrimage road to Santiago de Compostela. An artistic relationship between Poitiers and the north of Spain may, on this basis, be assumed.

EXHIBITIONS: Fogg Art Museum, Cambridge, about 1927; Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940; Spanish Medieval Art, Loan Exhibition in Honor of Walter W. S. Cook, The Cloisters, 1955, no. 25; Rhode Island School of Design, Providence, since 1938.

BIBLIOGRAPHY: [Georg Swarzenski] *Arts of the Middle Ages* (exhibition catalogue), Boston, 1940, no. 129, pl. XIII.

Lent by John Nicholas Brown



77 St. Peter

Ivory

H. 5¾ in. (14.6 cm.)

This figure has been called Spanish, and as such is supposed to be associated with numbers 75 and 76. The decorative patterns are obviously similar to those in number 75, but the style is quite different. The carving of this plaque is much flatter, the head slightly turned, and the hair and beard are rendered in a calligraphic technique that is different from the boldness and sense of volume of number 75 and the striking simplicity of number 76. The elaborate folds are freer and do not follow the structure of the body as strictly as those in the other two examples. The iconography of this figure is not Spanish. St. Peter seated can be found in some Spanish Romanesque frescoes but seated on a simple bench with the other apostles. Here, he has been cut away from a throne that had two large lions. Parts of the manes can be detected on either side of the saint. Peter seated on a throne and dressed as a bishop does appear in some early Gothic Spanish paintings but not in Romanesque ones. In Italy, however, where Peter was given great prominence and appears enthroned many times, episcopal thrones, on which he was entitled to sit, were more elaborate than elsewhere and were sometimes decorated with lions. Thus the Spanish origin of this ivory seems questionable, though Goldschmidt mentions that it was on the market in Valencia. Another peculiarity of this piece is that the Gospel book, usually held by the apostles and always closed, is open. An open book, often with an inscription on it, appears in the representations of Christ in Majesty, but is extremely unusual in a representation of Peter.

BIBLIOGRAPHY: Adolph Goldschmidt, *Die Elfenbeinskulpturen aus der romanischen Zeit*, IV, Berlin, 1926, no. 82, p. 25, pl. XXIV; José Ferrándiz, *Marfiles y Azabaches Españoles*, Barcelona, 1928, p. 183; Walter W. S. Cook and José Gudiol, *Pintura e Imaginería Románicas. Ars Hispaniae*, VI, Madrid, 1950, p. 291.

Lent anonymously



IVORIES

French, first half of the XIV century

78 The Crucifixion, wing of a diptych

Ivory

$4\frac{7}{8} \times 2\frac{1}{16}$ in. (12.4 × 6.9 cm.)

Innumerable ivory plaques with representations of the Crucifixion, either alone or with other scenes, were made in France during the fourteenth century, but few if any can compare in quality with this one. The figures are carved in very high relief, almost in the round, and have the detail and monumentality of large sculptures. The usual plaque of this type has rather slight emotional impact. This one, a Gothic masterpiece, has a restraint in the attitude that reveals a deep feeling not given away by unnecessary gestures. The figure of Christ is conventional within the Ile-de-France style of the period but shows more weight, as if the dead body were pulling upon the strong bones of the thin arms. The figure of the Virgin is particularly beautiful in her attitude of quiet surrender, while John, his head bent, no longer looking up for his master's words, seems to be addressing words of consolation to her. In style, this plaque is close to a triptych with scenes of the life of the Virgin and the Infancy and Passion of Christ in the Cluny Museum, Paris, and to a diptych with four scenes, one of them the Crucifixion, in the Fitzwilliam Museum, Cambridge. Both of these pieces are dated in the first half of the fourteenth century. The missing half of the present diptych probably represented the standing Virgin and Child with two angels.

EX COLL. Mella, Munich.

Lent by Ruth and Leopold Blumka



79 Box with the Annunciation

Ivory

 $\frac{3}{8} \times 3\frac{1}{4} \times 1\frac{7}{8}$ in. (0.09 × 8.7 × 4.8 cm.)

The purpose of this box, which had a sliding lid, is not known. Erwin Panofsky suggested to its owner that the box could have been made to carry the necessary implements for the christening or anointing ceremonies. Though this theory is plausible, it does not explain the shape of the area in the middle; if the box was meant to hold a vial with the oil, the supporting partition seems too low and the shape too intricate. The style of the carving is very close to that of two plaques at the Walters Art Gallery, meant to hold writing tablets, which have secular representations but architectural motifs exactly like the one here. These plaques have been called Franco-Italian by Philippe Verdier (*The International Style* [catalogue], Baltimore, 1962, no. 111, pl. CIII). Also very close are two plaques at the Louvre, again with secular subjects (Raymond Koechlin, *Les ivoires gothiques français*, II, Paris, 1924, nos. 1173 and 1174). The present example remains a problem, for, in spite of the similarities in style, it cannot be put in the same group as these others, because it is the only one with a religious subject and the only one whose usage remains a mystery. If the Walters Gallery plaques are Franco-Italian, this one could be too. Yet until more is found out about them, this box should be attributed to a French atelier outside Ile-de-France.

Lent by Mr. and Mrs. Lewis V. Randall



Exterior



Interior

80 St. Francis of Assisi

Ivory

H. 11 $\frac{1}{8}$ in. (28.3 cm.)

This statuette is something of a puzzle. Its style seems to correspond to some Italian sculptures of the early fourteenth century, yet Italian ivories of this period are rare. The head is reminiscent of the heads in the thirteenth-century reliefs of the Arca di S. Domenico in Bologna, but this St. Francis is probably later. There are many Italian painted representations of St. Francis dating as far back as the years around his canonization, 1228, but there are few representations in sculpture. In the early paintings the saint appears frontally, with tonsure, short beard, and prominent ears placed quite high; he holds his right hand up, showing the stigma, and in his left he holds a book. The physical type of the present image corresponds to the early semi-portraits. The hands showing the palms, however, seem to indicate the moment in which he received the stigmata. The rather strong Italian style does not mean that the statue could not have been carved in France; if this were the case, the most likely place would be Avignon, where Italian artists worked in the fourteenth century.

Lent by Paul Doll



IVORIES

French or Netherlandish, late XIV century

81 St. Anne, the Virgin, and the Child

Ivory

H. 4½ in. (11.5 cm.)

It is sometimes difficult to differentiate French Gothic sculptures from south Netherlandish, because of their influence on one another. Such pieces are sometimes called Franco-Flemish. This is one of them. Its style and iconography seem to point to a Netherlandish origin, perhaps around the Meuse Valley. The head of St. Anne, with the wimple worn by married women of a certain age, and the face with almond-shaped eyes, recalls some funerary sculptures in France, the southern Netherlands, and England, probably made by Netherlandish sculptors. The draperies have the type of folds seen in south Netherlandish sculptures of the fourteenth century. Groups of these three figures are not rare in France or the Netherlands, but the particular representation of the Virgin nursing the Child while she sits on her mother's lap is quite unusual in either country. The treatment of the draperies shows a certain softness that might indicate a date late in the fourteenth century.

EXHIBITION: Gothic Art, 1360–1440, Cleveland Museum of Art, 1963.

BIBLIOGRAPHY: William D. Wixom, "Gothic Art, 1360–1440," *Cleveland Museum of Art Bulletin*, September 1963, no. 52, p. 208.

Lent by Mr. and Mrs. William D. Wixom



82 Pax with the Adoration of the Magi

Ivory, copper gilt, and silver
 9 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in. (23 × 13 cm.)

Paxes as complete as this are rare. The copper-gilt tabernacle-like structure, with a musical angel under the top arches and a scroll handle at the back, shows an elaborate Gothic style of the fifteenth century. The Adoration of the Magi, sheltered as though in a shrine in the metal structure, is carved in high relief on two plaques: the Virgin, Child, and little angels holding up a curtain on one, the three Magi on the other. The iconography is typically German. There are many comparable representations in painting and sculpture—several of them small alabaster groups—but few have the delicate quality of this one. The closest parallels seem to come from around the Rhine area. In all of these, as here, the Child is opening the cup presented to him by the old kneeling king, and in all of them the Magi carry vessels that are typically German in style—double mazers, silver-mounted horns, pokals. The beautiful figure of the Virgin, with round childish face framed by an artistically placed veil, her mantle arranged in elaborate folds, is still quite close to her International Style counterparts—the “Schöne Madonnen.” The general composition and the elegance of posture and attire have a degree of sophistication that can be attributed to Netherlandish influences not alien to the Rhineland. This is surely one of the most beautiful ivory carvings to have come from Germany during the fifteenth century, and its appeal is matched by the perfection of its craftsmanship.

EX COLL.: John Malcolm of Polltaloch; S. J. Whawell and L. M. Lowenstein, London.

EXHIBITIONS: *Bronzes and Ivories*, Burlington Fine Arts Club, London, 1879; *Gothic Art in Europe*, Burlington Fine Arts Club, London, 1936.

BIBLIOGRAPHY: *Bronzes and Ivories* (catalogue), London, 1879, no. 263; *Gothic Art in Europe* (catalogue), London, 1936, no. 104, pl. xxvi.

Lent by Ruth and Leopold Blumka



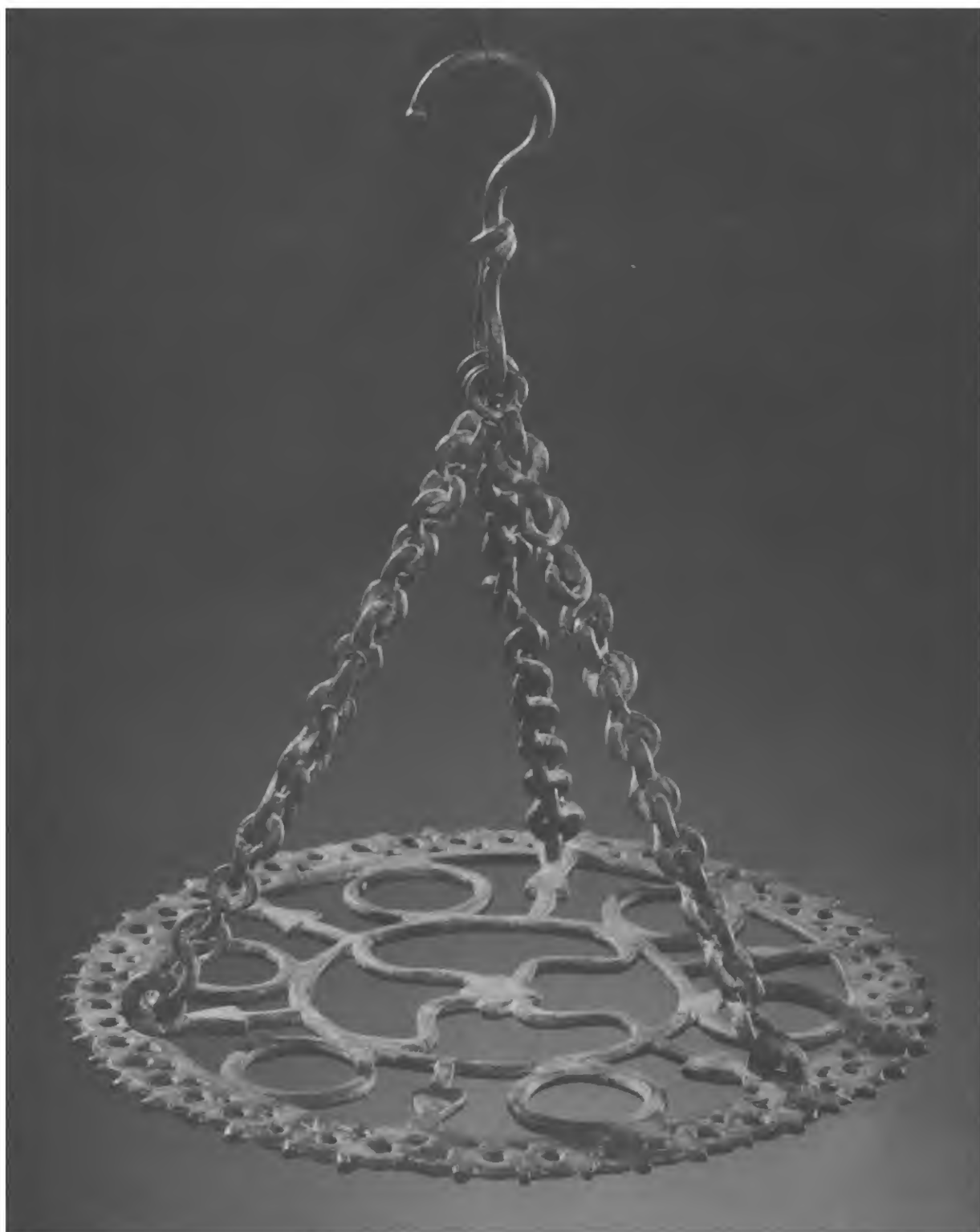
83 Polycandelon

Cast bronze

10 $\frac{7}{8}$ × 9 $\frac{5}{8}$ in. (27.5 × 24.5 cm.)

This is an excellent example of a perfectly preserved and complete Byzantine lamp. There are many polycandela in museums throughout the world that have been found in different sites of what was the Byzantine Empire, but the ones closest to this one seem to have come from Constantinople and have been dated in the sixth century. In these polycandela, the flat disk always has a geometric openwork pattern, with six or nine circles in which the lights were placed, and a star or cross in the middle. Here the center design is a curved swastika, which is an unusual pattern. The band of fleurs-de-lis, joined to form the border, is a standard motif in these polycandela. The chains, made of bronze wire bent to form double links, are quite short in this example and are attached to a simple hook.

Lent by Lawrence J. Majewski



84 Censer

Bronze cast and engraved

Total H.: 3 1/8 in. (79 cm.); container: 2 3/4 × 4 5/8 in. (7 × 11 cm.); disk: 2 1/8 in. (7.5 cm.)

The type of hexagonal censer on three lion's feet, without a top, and hanging from three chains is common among censers found in Egypt. This example is particularly close to one in the Germanisches Nationalmuseum, Nuremberg (Fritz Witte, "Thuribulum und Navicula in ihrer geschichtlichen Entwicklung," 1, *Zeitschrift für Christliche Kunst*, iv (1910), p. 109, fig. 2), that has the same decoration of large incised circles and the same flat lip. The chains of the Nuremberg censer, however, are different, much shorter and without flat disks, but the links are quite similar. In the mosaics at S. Vitale, Ravenna, and at S. Clemente, Rome, there are figures holding small censers, such as this, but which have short chains like the one in Nuremberg. The same short chains appear also in comparable pieces in Cairo and Berlin (Josef Strzygowski, *Catalogue général des Antiquités Egyptiennes du Musée du Caire*, Vienna, 1904, pl. xxxii, no. 9116; Oscar Wulf, *Altchristliche und mittelalterliche byzantinische und italienische Bildwerke*, Berlin, 1909, i, pl. v, 7, no. 983). In the present example the excessive length of the chains and the size of the disk at the top seem to be out of proportion with the small container. It is possible that the chains belonged to a larger hanging object, perhaps a polycandelon, of the same style and provenance as the censer. The disks could have been added, while the links are original to the piece. Obviously, if the disks were removed, the length of the chains would be right. Though they are called censers, it is probable that these objects were not meant to be swung but hung like an incense burner.

Lent by Lawrence J. Majewski



85 Pectoral reliquary cross

Bronze

4 × 2 $\frac{3}{16}$ × $\frac{5}{8}$ in. (10.1 × 5.6 × 1.6 cm.)

This type of Latin cross, a hinged container for a relic, was made in Byzantine territory, and many were taken into western Europe by the crusaders. The style and technique of the crosses vary; some have representations similar to these but engraved instead of in relief. The Christ on the front of this cross wears the long colobium. Beneath his arms runs an inscription in Greek characters (wrongly transcribed) that appears on most crosses related to the present example and is taken from John 19:26–27: “Woman, behold thy son! . . . Behold thy mother!” Mary and St. John the Evangelist, to whom these words were spoken, stand at either side. The titulus above Christ’s head is not inscribed but decorated with diagonal lines; above it are the symbols of the sun and the moon. On the back of the cross stands the Virgin Orans, surrounded by the busts of the four Evangelists within roundels. An almost identical cross, not as perfectly preserved, is in the Staatliche Museen, Berlin (Wolfgang F. Volbach, *Mittelalterliche Bildwerke aus Italien und Byzanz*, Berlin, 1930, no. 6414, p. 149, pl. 9).

Lent by William M. Milliken



METALWORK

Coptic(?), VIII–X century



86 Incense burner with a lion

Yellow bronze

$6\frac{5}{8} \times 3\frac{1}{8}$ in. (16 × 10 cm.)

The hexagonal shape, the three lion's feet, the decoration of incised concentric circles, the cruciform and circular openings on the cover to let out smoke, and the single ring on top are all features of Coptic incense burners. The refinement of design and craftsmanship and the monumentality of the crouching lion, however, are not found in Coptic examples such as those in the Louvre, which are obviously a later and more barbaric interpretation of the same idea. The yellow bronze is also very unusual. Further research may help to place this piece in the right country and date, but until then it can only be said that it belongs in the East Christian civilization, probably Egypt, and that it is no earlier than the eighth century.

EX COLL. Albert Figdor, Vienna.

BIBLIOGRAPHY: Otto von Falke, "Aus der Sammlung Figdor. I. Kunstgewerbe," *Pantheon*, IV (1929), p. 331, fig. 12; *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), I, 3–5, Berlin, 1930, no. 444, ill.

Lent by Ruth and Leopold Blumka

METALWORK

Byzantine, XI–XII century

87 Virgin Orans

Repoussé bronze

5¹¹/₁₆ × 4⁷/₈ in. (14.4 × 12.4 cm.)

The round face, thin parallel folds of the mantle, and type of lettering in the Greek inscription indicate a date around the eleventh century. This piece was probably the handle of a wide and low cup for some liturgical use, perhaps a paten.

Lent by Lawrence J. Majewski



88 Corpus from a cross

Bronze gilt

6 × 5¹⁹/₁₆ in. (15.2 × 14.8 cm.)

Probably from an altar cross, this corpus has great individuality and strength. The position of the head, bent low over the right shoulder, the long face with aquiline nose and tragic but subdued expression, the almost horizontal arms with hands opened flat, the softly modeled body with loincloth placed rather low, the parallel legs ending in large feet resting side by side on a suppedaneum are all features found in some English representations of Christ. The Anglo-Saxon walrus-ivory figure of Christ on a metal cross in the Victoria and Albert Museum, dated about 1000, is iconographically and stylistically close. Though incomplete, the torso of Christ, also in walrus ivory and dated about 1150, in the Guildhall Museum, London, is even closer in specific anatomical details and the rendering of the long loincloth. The Semitic facial features of our corpus are found in English illuminated manuscripts, above all in those of the Winchester school; they must have had a Norman origin since they also appear in Norman sculptures. The long, loosely fitting loincloth, longer in the back and with large, protruding knots—frequently only one—is also characteristic of the English school. It is known that the Anglo-Saxons excelled as metalworkers, and, though practically nothing of their work is preserved, we may assume that the tradition continued after the Norman Conquest. Fortunately, many illuminated manuscripts give an idea of the style that the lost works must have had. As the differences between this figure of Christ and equivalent figures from other schools are greater than its similarities to examples from England, a tentative attribution to the English school of the post-Conquest period seems reasonable.

EX COLL. Joseph Brummer, New York.

BIBLIOGRAPHY: Parke-Bernet sale catalogue of the J. Brummer Collection, Part II, New York, May 11–14, 1949, no. 376, ill.

Lent anonymously



METALWORK

German, lower Rhenish (Trier?), second half of the XII century

89 Censer top

Bronze, probably once gilt
4 $\frac{1}{8}$ × 4 $\frac{3}{8}$ in. (10.4 × 11 cm.)

According to an inscription on the Gozbert Censer in the cathedral of Trier, which has a comparable architectural top, the building seen here represents the Temple of Solomon. Though more elaborate, the top of the Trier censer is close in shape and style. Both have the same pierced, arched openings, the gabled and tiled roofs, and the cylindrical towers with conical tops ending in a ball. Another censer top, formerly in the Seligmann Collection in Cologne and said to be from Trier, had the same broad base with foliate scroll, but the architectural part, which was rather damaged, was simpler.

EXHIBITION: loan to the Cleveland Museum of Art, 1963.

Lent by Professor and Mrs. Harry Bober



METALWORK

Mosan, Liège(?), second half of the XII century

90 Corpus from a cross

Cast bronze, gilt

6 $\frac{3}{8}$ × 4 $\frac{3}{8}$ in. (16.2 × 11.2 cm.)

The modeling of the head and its features, and the delicate, elegant legs and feet bring to mind details in the figures of the font by Renier de Huy in Liège, dated between 1107 and 1118. However, this figure is less simplified than those. The rather realistic details in the rendering of the torso and the convincing folds and draping of the loincloth suggest the draperies of the figures of the Evangelists on the portable altar of Stavelot, which probably dates about 1150 or shortly thereafter.

EX COLL. John D. Graham, New York.

Lent by Professor and Mrs. Harry Bober



METALWORK

German, Cologne (?), XII century

91 Corpus from a cross

Bronze gilt

10 $\frac{1}{8}$ × 6 $\frac{3}{4}$ in. (25.7 × 17.1 cm.)

The style of this corpus places it in the twelfth century and suggests that it may have come from Cologne. Typical of the mature Romanesque is the way in which naturally soft body forms have been hardened and abstracted. This trait is perhaps most noticeable on the torso, where a hardness of surface is emphasized by deeply incised lines, but it is apparent also in the sharp-edged modeling of the legs and arms. The graceful positioning of the body follows an earlier type of figure, seen, for example, in an eleventh-century bronze corpus in the parish church of Ringelheim in Saxony.

EX COLL. Oscar Bondy, Vienna.

Lent by Ruth and Leopold Blumka



92 Corpus from a cross

Bronze with traces of gilding
H. 6½ in. (16.5 cm.)

A mixture of stylistic influences can be seen in this corpus, which has been attributed at different times to the Mosan area, Saxony, and the Rhineland (see references below). The loincloth is characteristic of similar Mosan crucifixes, but there is also a hardness in the torso and a certain quality in the facial stylization that suggest a connection with north-western Germany. An unusual feature is the fine-punched texture of the loincloth, which contrasts with the smoothness of the body. A systematic and metallurgical study of all bronze crucifixes from this period is much needed to gain a clearer idea of local styles and the exchange of influences.

EX COLL. Leopold Seligmann, Cologne.

BIBLIOGRAPHY: Eugen Lütghen, *Die abendländische Kunst des 15. Jahrhunderts*, Bonn and Leipzig, 1920, pp. 27, 110, pl. 2 (called Rhenish or Saxon); E. Lütghen, *Rheinische Kunst des Mittelalters aus Kölner Privatbesitz*, Bonn and Leipzig, 1921, p. 75, pl. 17 (called Rhenish); *Die Sammlung Dr. Leopold Seligmann, Köln*, Berlin [1930], no. 115, pl. xxx (called Mosan).

Lent by Mr. and Mrs. Jack Linsky



93 Monk seated on a dragon

Bronze

8 × 8½ in. (20.3 × 21.6 cm.)

This unusual piece was perhaps a part of the base of a large candlestick or lectern. A similar arrangement of a figure riding backwards on an animal or monster can be seen around the base of a twelfth-century cross in the Provincial Museum, Hanover, where each of the four Evangelists is astride a serpentlike monster representing one of the four rivers of Paradise. This dragon resembles the dragon bases of some candlesticks. These bases, with their heads bent back in a similar fashion, are sometimes also ridden by figures. The closest ones, which have a single hind foot, come from Lower Saxony (Otto von Falke and Erich Meyer, *Romanische Leuchter und Gefässe. Giessgefässe der Gotik*, Berlin, 1935, nos. 236, 237). It is more difficult to find a parallel for the monk, who writes with one hand and holds a knife in the other, but he seems Nordic in style and character. Erich Meyer, who intended to publish this piece, believed it to have come from Lorraine. The extant bronzes from that region, however, are more elaborate and refined and less original than this one (Hanns Swarzenski, *Monuments of Romanesque Art*, London and Chicago, 1954, nos. 262, 334, 335, 347).

EX COLL. John Hunt, Drumleck, Baily (Ireland).

Lent by Mr. and Mrs. Jack Linsky





METALWORK

German, Saxon, XII–XIII century

94 Pricket candlestick

Bronze gilt and rock crystal
H. 8½ in. (22 cm.)

This type of altar candlestick, with rather tall pricket and wax pan supported by dragons or basilisk-like monsters, was popular in northern Europe during the twelfth century. In this example, similar monsters, their bodies and tails artistically interlaced, form the triangular base, which rests on three lion's feet. The knob is crystal; in similar candlesticks it is sometimes of metal, with an openwork foliate pattern. Not infrequently, casts of the originals are found. These were probably made in the nineteenth century with the thought that pairs of the candlesticks would be more appealing to buyers.

EX COLL.: Count Gregory Stroganoff, Rome; Raoul Tolentino, Rome.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: A. Muñoz, *Pièces de Choix de la Collection du Comte Grégoire Stroganoff*, II, Rome, 1911, pl. 142, no. 3; *The Tolentino Collection* (sale catalogue), American Art Galleries, New York, April 26, 1924, no. 859, ill.; Otto von Falke and Erich Meyer, *Romanische Leuchter und Gefässe. Giessgefässe der Gotik*, Berlin, 1935, no. 187; [Georg Swarzenski] *Arts of the Middle Ages*, Boston, 1940, no. 270; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, p. 29, pl. 125, fig. 136.

Lent by Irwin Untermyer

METALWORK

German, XII–XIII century

95 Door pull

Bronze

D. $6\frac{13}{16}$ in. (17 cm.)

A device taken over from classical antiquity, the lion-head door pull served in the Middle Ages both to decorate and, in a general sense, to identify great doorways. Early examples are those made for Charlemagne's palace chapel at Aachen and those at Hildesheim cathedral. The motif was popular in medieval Italy, as is evidenced by fine examples at Verona, Troia, and elsewhere. Rough modeling and a slight asymmetry help give this lion's head its expressive power. The strongly projecting head turns slightly to one side, perhaps toward a companion piece on a double door.

EX COLL.: Greb, Munich; Albert Figdor, Vienna.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), I, 3–5 Berlin, 1930, no. 457, pl. CLXV.

Lent by Mr. and Mrs. Werner Abegg



96 Hercules and the Nemean lion (?)

Cast bronze

5¼ × 4½ in. (13.3 × 11.5 cm.)

No real parallels have been found to place this rare statuette, either geographically or historically. Though there can be no question about some of its Romanesque characteristics, above all in the head of the man (Hercules, or perhaps Samson?), the idea appears to have been taken from classical models. A renaissance before the Renaissance can be found only in Italy, where the Roman and early Christian influence kept reappearing to give to medieval Italian art a personality quite distinguishable from the art of other countries. However, these intermittent classical revivals in Italy are usually seen in stone and marble; no other bronzes such as this are extant. The influence from important metalwork centers such as Hildesheim should not be discounted, and a link between Germany and Italy is to be found in the person who created a special civilization of his own, Frederick II of Hohenstaufen, and his own renaissance early in the thirteenth century in the region of Apulia and down to Sicily.

EXHIBITION: Master Bronzes, Albright Art Gallery, Buffalo, 1937.

BIBLIOGRAPHY: *Master Bronzes* (catalogue), Buffalo, 1937, no. 112; Arnold von Salis, *Antike und Renaissance*, Zurich, 1947, fig. 17; A. v. Salis, *Löwenkampfbilder des Lysipp*, no. 122 of *Berliner Winckelmannsprogramm*, Berlin, 1956, p. 30, fig. 17; Hanns Swarzenski, *Monuments of Romanesque Art*, Chicago, 1954, no. 217, fig. 510 (as perhaps from a fountain. England? Late XII century?); Walter Oakeshott, *Classical Inspiration in Medieval Art*, London, 1959, pp. 95, 143, pl. 130d; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. ix, 5, pls. 2, 3.

Lent by Irwin Untermyer



METALWORK

Italian, Venetian, about 1200

97 Pitcher with griffins and vine decoration in relief

Bronze

3¼ × 3½ in. (8.3 × 8.9 cm.)

The type of decoration on this pitcher shows the influence of Byzantine prototypes on Venetian art. Thanks to its location, Venice was open much longer than the rest of Italy to Eastern influences. These influences, conservative in character, make difficult the dating of any object of Veneto-Byzantine art. This pitcher is no exception to the rule, and the date assigned is only tentative.

EX COLL.: A. Castellani, Rome; Albert Figdor, Vienna.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 462, pl. 167; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. x, 5, pl. I.

Lent by Irwin Untermyer





METALWORK

German, Lower Saxon, about 1200

98 Plaque from a casket or portable altar

Copper gilt
 7 × 2¾ in. (17.8 × 7 cm.)

The busts of Christ and two apostles on this repoussé plaque, placed within an arcade and behind a crenelated wall, show the crisp and linear modeling characteristic of a drawing. Their raised brows and pronounced gestures make them expressive beyond the limitations of their small size. Other plaques exist, in the same style and with busts set behind fortified walls, that show the repeated use of the same molds. Three are in German collections: on a pyx in Lippstadt (*Die Bau- und Kunstdenkmäler von Westfalen*, Leipzig and Munster, 1958–, *Kreis Lippstadt*, p. 108, ill.), on a tower reliquary in the Cathedral Treasury at Minden (*ibid.*, *Kreis Minden*, p. 75, pl. 35) and a reliquary from Enger now in Berlin (*ibid.*, *Kreis Herford*, pp. 18, 66, pls. 12, 13).

EX COLL. Carl von Weinberg, Frankfurt am Main.

BIBLIOGRAPHY: Georg Swarzenski, "Aus dem Kunstkreis Heinrichs des Löwen," *Städte-Jahrbuch*, VII–VIII (1932), p. 306f., fig. 250.

Lent anonymously

German, Lower Saxon, about 1200

99 **Lion-head aquamanile**

Bronze, originally fire-gilded, and champlevé enamel
6½ × 6 in. (16.5 × 15.2 cm.)

This aquamanile is an exceptional piece. There are a number of aquamanilia in the form of heads, but they are usually human heads. Two with female heads are close in shape to this: one is at the Troppeau Museum, Moravia, and the other at the Cluny Museum, Paris. Both have three legs and a similar vine pattern but with no enameling. The example illustrated here, however, is much more powerful than any of the others. Though traditionally considered to be a lion, this head actually has no mane or any other characteristics to identify it as the king of the beasts. In a general way it resembles some lions in Islamic art, such as those in the fountain of the Lions' Court in the Alhambra, Granada. As Georg Swarzenski has pointed out (see reference below), it is possible that Near Eastern art had a strong influence on the animal representations of the West in the twelfth century. Like anything out of the ordinary, this aquamanile has been the subject of discussions among scholars, and some have believed it to come from Limoges. There are, however, no recorded animal aquamanilia from those ateliers. Moreover, though the technique could be that of Limoges, the style and color of the enamel are quite different; they are quite close to the enamels of a casket from Lüneburg in the Guelf Museum, Hanover. An attempt has been made to connect the rampant lion in the enameling on the front of the aquamanile with Henry the Lion, the Guelf duke, and with Lüneburg, his favorite city. But even if the lion was a device of the Guelfs, it could be just a decorative motif here. Much more definite is the style of the aquamanile, which points to Lower Saxony, where there were important centers of bronze casting in the Middle Ages. Long before this piece was made, the bronze doors of the Cathedral of Hildesheim were in place, and the Lion Monument of Henry the Lion had been cast in Brunswick in 1166. There is nothing to indicate that this vessel was meant for religious use. It was probably made for the secular hand-washing ceremony of some important lord.

EX COLL. Edson Bradley, Washington and Newport.

EXHIBITIONS: Brooklyn Museum, 1948–1955; Metropolitan Museum (Medieval Treasury) since 1955.

BIBLIOGRAPHY: Georg Swarzenski, "Romanesque Aquamanile of the Guennol Collection," *The Brooklyn Museum Bulletin*, x (Summer 1949), pp. 1–10, ill.

Lent by Mr. and Mrs. Alastair B. Martin



100 Aquamanile in the shape of a lion

Bronze cast and gilt

H. 8¼ in. (21 cm.)

This seated lion being attacked by three basilisks is very close to another one in the Museum für Kunst und Gewerbe in Hamburg; both are unusual in style and of higher quality than most German and Netherlandish lion aquamanilia. They are also more ingeniously constructed than other animal aquamanilia: instead of being filled at the top and emptied through spouts in their mouths, they are filled at the ears and emptied through their nostrils. Their large heads with pug noses and a profusion of highly stylized mane curls resemble some Chinese bronzes, but it would be rather difficult to prove any relationship between Germany and China during the thirteenth century. When seen separately this lion and his Hamburg counterpart look almost identical, but there are differences. The Hamburg one is bigger and smoother, his legs are shorter and more curved, the hollow pupils of his eyes are larger. Though much more simplified, the same Oriental feeling can be found in a small bronze lion (no. 39.608) at the Museum of Fine Arts, Boston, which is catalogued as Saxon or Mosan. With the exception of Emile Molinier, who published it as Flemish and of the thirteenth to fourteenth century, scholars have considered the present piece north German. Hanns Swarzenski is more precise and calls it Lower Saxon.

EX COLL.: O. Lembke, Wismar; Baron Albert von Oppenheim, Cologne; J. Pierpont Morgan, New York.

EXHIBITIONS: La Collection Lehman de New York, Musée de l'Orangerie, Paris, 1957; The Lehman Collection, New York, Cincinnati Art Museum, 1959, no. 464, p. 37.

BIBLIOGRAPHY: Friedrich Schlie, *Die Kunst- und Geschichts-Denkmäler Mecklenburg-Schwerin*, 2nd edition, II, Leipzig, 1899, p. 219, ills.; Emile Molinier, *Collection du Baron A. Oppenheim*, Paris, 1904, no. 123, p. 64; Heinrich Reifferscheid, "Über figürliche Giessgefäße des Mittelalters," *Mitteilungen aus dem Germanischen Nationalmuseum*, Nuremberg, 1912, p. 49; Otto von Falke and Erich Meyer, *Romanische Leuchter und Gefäße*, Berlin, 1933, no. 372, fig. 350 and pp. 61-62; Hanns Swarzenski, *Monuments of Romanesque Art*, London, 1954, p. 85 under no. 238; [Olga Raggio] *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 182, pl. LXXXI; Erich Meyer, *Mittelalterliche Bronzen, Bilderhefte des Museums für Kunst und Gewerbe*, III, Hamburg, 1960, under no. 15.

Lent by Robert Lehman



METALWORK

German, Würzburg, XIII century

101 Lion-head door pull

Bronze

D. 6⅞ in. (17.5 cm.)

According to Otto von Falke, this piece comes from the doors of the Deutschhaus-Kirche in Würzburg, a late thirteenth-century church built for the Knights of St. John. It bears the inscription: INTRA QUI PULSAS PETE. N[ON] PACIERE REPULSAS.

EX COLL.: Broili, Würzburg; Adelmann, Würzburg; Albert Figdor, Vienna.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), I, 3–5, Berlin, 1930, no. 456, pl. CLXV.

Lent by Mr. and Mrs. Werner Abegg



METALWORK

North German, XIII century

102 Aquamanile in the shape of a lion

Bronze (dinanderie)

7¾ × 9 in. (19.7 × 22.9 cm.)

Romanesque aquamanilia are rare. They were produced in northern Germany, especially in Saxony, in the thirteenth century. This one has the vigor and originality of an early creation, and the lion is far from the tame, stereotyped lions that developed in the mass production that came later. The features are rendered in a schematic way, bringing attention to what is most important: the ferocious eyes, the sharp teeth, the wild mane. Whether the vessel was made for secular or religious use cannot be established beyond doubt. One way or the other, it was surely intended for the ceremonial washing of hands.

BIBLIOGRAPHY: Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xxxviii, 25, pl. 91, fig. 94.

Lent by Irwin Untermyer



103 Madonna and Child

Copper gilt

10 $\frac{7}{8}$ × 5 in. (27.7 × 12.7 cm.)

The iconography of this plaque is Byzantine—the Madonna is of the Hodegetria type—but the style is characteristic of an adaptation rather than a creation. The proportions of Mary, her frontality, and the way she holds the Child resemble the Madonna of the twelfth-century mosaic in the apse of the Basilica of Torcello. In the present example, however, the complete frontality seen in the Torcello Madonna has been broken to produce a sense of movement, by turning the tasseled corner of the Virgin's mantle and bringing her left leg forward. The bend of the leg sometimes appears in Byzantine works but without the pronounced twist of the thigh. A similar angle of the leg can be seen in a large Venetian marble relief of a standing Virgin and Child in San Marco. The Child is typically Venetian, and he is placed against a circle of cloth made from his mother's mantle, reminiscent of the shield behind him in much earlier representations.

The Victoria and Albert Museum has another, smaller, copper-gilt plaque of the Hodegetria, supposed to come from Torcello. It is more Byzantine in style than this one and probably dates from the twelfth century. Both plaques are done by repoussé rather than cast. The punched motif on the halos, the base on which the Virgin stands, and around the figures of this plaque is similar to that on a silver-gilt book cover with a representation of Anastasis in the Marcian Library. The present plaque may have been a book cover, with edges covered by a frame. The usual initials $\tilde{M}\tilde{P}$ and $\tilde{\Theta}\tilde{\chi}$ on either side of the Virgin's head are missing and may have been made of the same material as the frame.

Lent by Michael Hall



METALWORK

German, Lower Saxon, about 1350

104 St. James the Less

105 St. Phillip

Bronze gilt

H. 12½ in. (31.8 cm.)

These two figures are part of a series of apostles, including a St. Judas Thaddeus in the T. Flannery Collection, Chicago, a St. Bartholomew in the Art Institute of Chicago, a St. Peter and St. Paul in the Detroit Institute of Art, and a St. John and St. James the Greater in the Kofler-Truniger Collection, Lucerne. The use of the twelve apostles in the predellas of altarpieces or in large shrines was popular in Lower Saxony, and this series probably had such an origin. Each figure stands on a console on which his name is inscribed. The inscriptions on the present two are S. IACOBVS. APLS and S. PHILIPPVS. APLS. Neither figure carries any symbol other than the book common to all the apostles. We know that the one called Jacobus is James the Less because the Jacobus in the Kofler-Truniger Collection holds the pilgrim shell of James the Greater (*Mittelalterliche Kunst Der Sammlung Kofler-Truniger, Luzern* [*Aachener Kunstblätter*, Heft 31], Düsseldorf, 1965, p. 137). Several wooden sculptures of apostles from Lower Saxony compare closely with these bronze figures.

EX COLL.: Walter Tarnof, Berlin; Empress Frederick, Kronberg; Princess Margarete of Prussia; Landgravin of Hesse, Friedrichstal.

BIBLIOGRAPHY: Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xxxviii, 25, pls. 94, 95, figs. 97, 98.

Lent by Irwin Untermyer



METALWORK

North Italian, Venetian, second half of the XIV century

106 Corpus from a cross

Bronze, partly gilt

9 × 7¹¹/₁₆ in. (21.5 × 19.5 cm.)

This figure of Christ must once have been on a rather large cross; its proportions, the arms and upper part of the body too large in relation to the legs, indicate that it was meant to be seen from below. Iconographically it belongs to the fourteenth century and derives from a type introduced in Tuscany by Giovanni Pisano, who had taken it from French prototypes. The crown of thorns is rare in Italy in this period but appears in Venice more frequently than in other regions. Here it is represented by a crown of entwined reeds. The serenity of the face with its elongated eyes, the type of loincloth—shorter than that of northern European examples—and the absence of overdramatization are typically Italian. The gilding, in great part preserved, seems to be original.

PROVENANCE: said to have come from Venice.

Lent by Mr. and Mrs. Jack Linsky



METALWORK

North Italian, Lombard, late XIV century

107 Corpus from a cross

Copper gilt

7 × 5¾ in. (17.8 × 14.6 cm.)

The strong proportions of the body, with rather short limbs, and the angular face with deep-set eyes and high cheekbones are typical of representations of the crucified Christ in Lombardy and Ferrara during the late fourteenth and early fifteenth centuries. The corpus shows some northern influences in the stressed anatomy of the torso, but the frontal position of the body, the barely bent knees, and the short loincloth with rather symmetrical folds close to the body are iconographically more related to the works of the followers of Giotto, whose influence became strong during his own century, the fourteenth, and lasted well into the fifteenth.

EX COLL. Prince Trivulzio, Milan.

EXHIBITION: *The International Style: The Arts in Europe around 1400*, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 145, pl. CX.

Lent by Janos Scholz



METALWORK

Netherlandish, Walloon, end of the XIV century

108 Covered vessel on lion feet

Bronze (dinanderie)
H. 17¾ in. (45.1 cm.)

Most likely intended for domestic use, this vessel is similar to others found in England and northern Germany that could have been made in Dinant and exported. The strong outline and the seated lion on the cover both bespeak the high standards of craftsmanship and artistic excellence of the Flemish metalwork ateliers before they started overproducing. Two quite similar vessels are known, one smaller, in the Museum für Kunst und Gewerbe, Hamburg, the other larger, found at York and now in the British Museum.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 300, pl. LXVIII; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xlv, 29, pl. 120, fig. 131.

Lent by Irwin Untermyer





METALWORK

German, Saxon, about 1400

109 Aquamanile in the shape of a unicorn

Bronze (dinanderie)

15¼ × 12¼ in. (38.8 × 31.1 cm.)

Each artist added his personal touch when representing the unicorn, a creature almost as popular as the lion in medieval times. In the present case the head looks like a cross between a goat and a horse. The flame-like upturned tail curves to join the handle, an elongated catlike animal instead of the dragon or basilisk more frequently used. Though less vigorous than earlier aquamanilia, this unicorn still has individuality, and, seen in profile, it shows a rather sophisticated outline in which a play of curves leads the eye to the accent of the upthrust horn.

EXHIBITION: Arts in the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: [Georg Swarzenski] *Arts in the Middle Ages* (catalogue), Boston, 1940, no. 293, p. 83 (as Lower Saxony, end of the fourteenth century); Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xxxviii, 25, pl. 93, fig. 96.

Lent by Irwin Untermyer

South Netherlandish or east French (Lorraine), about 1400

110 Aquamanile representing Aristotle ridden by Phyllis

Bronze

H. 13 $\frac{3}{16}$ in. (33.5 cm.)

It is easy to imagine diners at some fortunate table being entertained by this amusing vessel. The scene of Aristotle's self-humiliation is frequently represented in Medieval art (see number 122), but is rare in aquamanilia. Only one other example has been widely published, an aquamanile in Brussels of approximately the same date but of somewhat different appearance and smaller size (Adolphe Jansen, *Art Chrétien jusqu'à la fin du moyen âge* [Musées royaux d'Art et d'Histoire], Brussels, 1964, no. 168, ill.). Both works have been called north German by Otto von Falke. The Brussels aquamanile has since been claimed as Mosan (Adolphe Jansen, *op. cit.*, p. 42). Ours may well be Mosan or from Lorraine. The lady, commonly known as Phyllis, is also known as Campaspe. Here she is graced with the high waist and rotund belly that were much admired around 1400.

EX COLL. Chabrières-Arlès.

EXHIBITIONS: Exposition rétrospective de l'art français, Palais des Beaux-Arts, Paris, 1900;
La Collection Lehman de New York, Musée de l'Orangerie, Paris, 1957.

BIBLIOGRAPHY: Jean Giraud, *Les arts du métal*, Paris, 1881, pl. XIII, no. 1; Victor Gay, *Glossaire archéologique*, Paris, 1887, I, p. 40, ill.; Gaston Migeon, *L'Exposition rétrospective de l'art français*, Paris (1901), I, p. 8, ill.; Heinrich Reifferscheid, "Über figürliche Giessgefässe des Mittelalters," *Mitteilungen aus dem Germanischen Nationalmuseum*, 1912, p. 30; Otto von Falke, "Kentauren- und Reiter-Aquamanilien. II," *Pantheon*, II (1928), p. 563 ff.; O. von Falke and Erich Meyer, *Romanische Leuchter und Gefässe*, Berlin, 1935, p. 90, fig. 547; *Reallexikon zur deutschen Kunstgeschichte*, Stuttgart, 1937-, I, col. 1030, fig. 2, col. 1033; [Olga Raggio] *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 185, pl. LXXXIII.

Lent by Robert Lehman





METALWORK

Austrian, XV century

III Door pull

Bronze

D. 10½ in. (26.7 cm.)

In this late medieval lion's head, animal ferocity has been agreeably tempered by decorative flourishes that add a sophisticated energy of their own to the design. That the piece comes from an Austrian collection is not necessarily significant in itself, but there is a close parallel between it and a door pull on the fifteenth-century pilgrimage church of St. Leonhard at Tamsweg, Austria (*Österreichische Kunsttopographie*, xxii, Vienna, 1929, p. 221, fig. 262). Moreover, similar ones are said to be at the Merano parish church and in the museum at Bolzano, both cities that were formerly Austrian.

EX COLL. Graf von Wilczek, Kreuzenstein.

EXHIBITIONS: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940; An Exhibition of Medieval Art, Indiana University, Bloomington, 1945; Medieval Art, Taft Museum, Cincinnati, 1948–1949.

BIBLIOGRAPHY: [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 295 (called Italian, fourteenth century).

Lent by Janos Scholz

METALWORK

German or Flemish, early XV century

112 Nutcracker (?)

Bronze

L. 5 $\frac{5}{8}$ in. (14.3 cm.)

Although instruments of this type are generally called nutcrackers, they may simply have been some kind of pincers. On the handles of this one, two heads, probably a man's and a woman's, face as if about to kiss. In some other examples the relationship is cruder. The Museum of Fine Arts in Boston has a nutcracker similar to this one, unfortunately broken, also with hunting dogs running after birds; more elaborate and more refined in style, it is classed as Franco-Flemish.

Lent by Irwin Untermyer



METALWORK

South Netherlandish, XV century

II3

II4

Pair of birds

Bronze (dinanderie)

H. 6½ in. (16.5 cm.)

These lively birds are thought to have come from a chandelier. The unfinished pattern of the feathers on one side shows that they were meant to be seen from one angle only. An almost identical bird is in the Victoria and Albert Museum.

BIBLIOGRAPHY: Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, p. 29, pl. 121, fig. 132.

Lent by Irwin Untermyer



METALWORK

French, XV century



115 Door knocker in the shape of a female martyr saint

Wrought iron

H. 13 in. (33 cm.)

This elegant figure was probably mounted on a strip of iron that ended above the head in a Gothic canopy like one on a similar knocker with a male saint in the Museum of Cologne (*Illustrierte Geschichte des Kunstgewerbes*, 1, Berlin, fig. 325). The corbel of the present example, decorated with acanthus leaves, is more elaborate than the Cologne one. A round iron plate on the door would have protected the wood and produced a clear, loud sound when struck by the hexagonal boss at the lower back end of the knocker.

EX COLL. Raoul Tolentino, Rome.

BIBLIOGRAPHY: American Art Association sale catalogue of the R. Tolentino Collection, New York, April 21–27, 1920, no. 269; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, p. 29, pl. 126, fig. 137.

Lent by Irwin Untermyer

METALWORK

North German, XV century

116 Mortar

Bell metal

H. 7 $\frac{7}{8}$, D. 6 $\frac{5}{8}$ in. (20, 16.8 cm.)

Gothic mortars made north of the Alps are taller and slenderer than those made in Italy, and they may have either one handle or two. This example is decorated with eight figures of saints in relief on pilasters and, on the side opposite the handle, a small ewer, probably the emblem of a guild of *Kammengiesser*. The aggressively sharp handle and its small size show that it was not meant for carrying the mortar.

EX COLL. Albert Figdor, Vienna.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 368, pl. 140; Erwin Hintze, *Süddeutsche Zinngiesser*, vii, Leipzig, 1931, no. 1354; [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 297; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xlviii, 30, pl. 134, fig. 145.

Lent by Irwin Untermyer



German, Nuremberg, middle of the XV century

117 Mortar with figures beneath arches

Bell metal

H. $9\frac{1}{16}$, D. $5\frac{1}{2}$ in. (23, 14 cm.)

The figures represented around this mortar are the Madonna and Child, two of the three Magi, and St. Lawrence. The Virgin holds the child as if she were offering him for adoration, and it may be that some German sculptures of the Virgin and Child, now isolated, that are extremely close in posture to this one, were once part of such arrangements as this. A standing Virgin in the Adoration of the Magi is most unusual. Whether this elegant mortar was made for secular or religious use cannot be ascertained, but the recurrence of religious subjects on such objects makes it seem probable that they were once used in church ceremonies. The similarity of the decoration on this mortar to that on the baptismal font of St. Sebald in Nuremberg, made about 1450, and the presence of the patron saint of Nuremberg, St. Lawrence, in place of the third Magus, are the reasons for ascribing the piece to that city.

EX COLL. Albert Figdor, Vienna.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 387, pl. 149; [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 298; Erich Meyer, "Nuernberger Bronzen der Vor-Vischer-Zeit," *Festschrift Eberhardt Hanfstaengl*, Munich, 1961, p. 21, fig. 9; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xlviii, 31, pl. 135, fig. 146.

Lent by Irwin Untermyer



Austria, Salzburg, 1451

118 Mortar with the arms of Froeschl of Martzoll

Bell metal

H. 9¼ in. (23.5 cm.)

This is a rare example of a medieval object with date (on the base) and provenance clearly established. At the time it was made the Froeschl family (the frog in the coat of arms stands for the family name) lived in Reichenhall and Traunstein on profits made from salt mines in the Salzburg area. Two of the figures represented on the mortar are St. Rupert, who introduced the salt industry and made Salzburg wealthy, and St. Virgil, who founded the monastery of St. Peter and the Cathedral of Salzburg. Virgil is shown holding a geometric instrument. Both are patron saints of Salzburg. Also represented are the Virgin and Child and St. Leonard, the latter the patron saint of prisoners, much venerated in Austria and Bavaria. A 1553 inventory of the Froeschl family lists a mortar, and this one could be it. Related examples with similar figures of the Virgin are in the Musée des Arts Décoratifs, Paris (from the Martin Le Roy Collection) and the Victoria and Albert Museum.

BIBLIOGRAPHY: Kesteloot, "Gothische Vijzels," *Jaarboek van de Koninklijke Oudheidkundige Kring van Antwerpen*, 1953-54, p. 8; Yvonne Hackenbroch, "A Group of XVth-Century Bronze Mortars," *Connoisseur*, 1954, p. 171; *Deutsche Bronzen der Renaissance. Collection Johannes Jantzen* (catalogue), Schloss Cappenberg, 1960, note to no. 58; Erich Meyer, "Nürnberg Bronzen der Vor-Vischer-Zeit," *Festschrift Eberhard Hanfstaengl*, Munich, 1961, p. 21, fig. 10; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pls. 136, 137, figs. 147, 148, pp. xlviii and 31.

*Lent by Irwin Untermyer**German, second half of the XV century*

119 Key ring

Bronze

H. 4¾ in. (11.1 cm.)

One of the rare examples of a secular medieval object, this key ring combines utilitarian solidity with a touch of frivolous courtly life in the young couple walking in amorous embrace. A similar ring, once in the Figdor Collection, is in the Nationalmuseum, Berlin. Its figures are practically identical with these, but the ring itself is round, has a pattern, and opens differently. Another, with the ring broken, called German, about 1460, is in the Museum für Kunst und Gewerbe, Hamburg.

Lent by Irwin Untermyer



120 Covered beaker

Copper gilt

8¾ × 4¾ in. (22.7 × 10.6 cm.)

This type of beaker, standing on three feet shaped like birds (here an eagle clutching a hare), human figures, lions or other beasts, or towers, with a cover crowned by an acorn, a fleuron, or a figure, and decorated with an overall incised foliate design on a hatched background, became quite popular during the second half of the fifteenth century from Scandinavia to Austria. Silver was the most frequently used metal, and, although some of the silver beakers are extremely ornate, with Gothic crestings and bands of floral motifs, the basic idea is always the same. The foliate design, which does not appear on all extant pieces, was taken from pattern books by German masters in the circle of the Master E. S., one of whom was Israhel von Meckenem (about 1450–1503), an engraver, goldsmith, and painter. This type of engraved pattern apparently had great acceptance and was used until the nineteenth century in northern Sweden. The place of origin of these cups is not known, nor has their geographical distribution been established with complete accuracy. One of the main centers for the manufacture of silver beakers of this type was Ingolstadt, a town on the Danube between Munich and Nuremberg, which had a goldsmiths' guild of its own. This beaker, apart from being copper gilt instead of silver, shows much greater restraint than the Ingolstadt pieces and probably dates from no later than 1480. It was purchased in Brixen, in the Tyrol, by the previous owner, and that locality may point to a south German or Austrian origin.

EX COLL. Albert Figdor, Vienna.

BIBLIOGRAPHY: Franz Paukert, *Die Zimmergotik in Deutsch-Tirol*, VI, Leipzig, 1893, pl. 12; *Mitteilungen des Nordböhmischen Gewerbemuseum*, Reichenberg, XVIII, no. 4; *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), I, 3–5 Berlin, 1930, p. LXVI, no. 312; Carl R. af Ugglas, *Senmedeltida Profant Silversmide I Sverige*, I, Stockholm, 1942, p. 50, fig. 25.

Lent by Ruth and Leopold Blumka



121 Plate with Pelican in Her Piety

Brass (dinanderie)
D. 20 in. (50.8 cm.)

The pelican feeding her offspring with her own blood is often represented on the Cross, above the rotulus, as a symbol of Christ's sacrifice for mankind. It is exceptional, however, to find this subject on a plate. Dinanderie plates were mass-produced in the Netherlands and Germany from the last quarter of the fifteenth century through the first quarter of the sixteenth, and certain representations, religious or secular, animal or floral, were many times repeated, but not this one. Apart from the subject matter, the quality of the design and the craftsmanship are much higher than usual in dinanderie plates. There is more freedom of design, and the play of light and shade seems to have been taken into account when the drawing was executed on the metal. An instructive mistake occurs beneath the pelican's feet, where there is an interruption in the floral pattern. When the artist had nearly finished his alternating motifs, he found that he would have to repeat one of them out of sequence. His solution to the problem confirms that the plate is not a repetition, as most are, but a creative work.

EX COLL. Albert Figdor, Vienna.

BIBLIOGRAPHY: A. Walcher von Moltheim, "Geschlagene Messingbecken," *Altes Kunsthandwerk*, I, Heft I, Vienna, 1927, pl. 5, fig. 10; *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 495, pl. 180; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xliii, 26, pl. 98, fig. 101.

Lent by Irwin Untermyer



Netherlandish, Walloon (Dinant or Malines), about 1480

122 Plate portraying Aristotle and Phyllis

Copper

D. 20 in. (50.8 cm.)

Aristotle was the teacher of Alexander the Great, and the story of his being subjugated and made fun of by a woman, usually Alexander's mistress, forms part of the novels about the Macedonian hero. The name Phyllis, in conjunction with this story, first occurs in the thirteenth-century *Tristan* of Gottfried of Strasbourg. This amusing symbol of female power over the wisest of men is represented not only on plates and aquamanilia but in architectural sculpture in cathedrals and churches. As depicted here, the scene has the earthy flavor of peasant-life representations by such painters as the elder Bruegel, and it is difficult to believe that the plate was intended for liturgical use. Not only the subject matter but the metal is unusual: pure copper instead of brass, the customary copper alloy.

EX COLL. Albert Figdor, Vienna.

BIBLIOGRAPHY: A. Waltcher von Moltheim, "Geschlagene Messingbecken," *Altes Kunsthandwerk*, I, Heft I, Vienna, 1927, pl. I, fig. 2; *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 496, pl. 180; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xliii, xlv, 26, pl. 99, fig. 102.

Lent by Irwin Untermyer



123 Flagon with mark of Villach

Pewter

H. 12 in. (30.5 cm.)

This piece shows a transitional style between Gothic and Renaissance. The decorative motif of saints beneath arches occurs in early Gothic examples (see number 117), but the arches here, less pure, behave more like capricious branches than architectural elements. The style and technique of the figures derive from the Master E. S. The handle, formed of tendrils twisted together and ending in dragon-like heads, is in sharp contrast with the simplicity of the vessel's outline. The provenance of the flagon is confirmed by the town mark. The elegance of the shape and the elaborate decoration, together with the lack of wear, indicate that the flagon must have been for ceremonial or decorative rather than everyday use.

EX COLL.: Frau Widmann-Lingg, Lindau; Albert Figdor, Vienna; Oscar Bondy, Vienna.

BIBLIOGRAPHY: K. Berling, *Altes Zinn*, Leipzig, 1920, p. 69, fig. 42; *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 305, pl. 62; H. Herschel Cotterell, "Decorated or Show Pewter," *Apollo*, 1933, p. 318; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. 1, 32, pl. 139, fig. 150.

Lent by Irwin Untermyer



Burgundian, Langres, late XV century

124 St. Mammès

Bronze

H. 13½ in. (34.3 cm.)

Mammès was the patron saint of the town of Langres in Burgundy, and this is the chief reason for believing that this statuette comes from there. A native of Caesarea in Cappadocia, Mammès was thrown to the lions in Rome, but they did not harm him. His death occurred, finally, in A.D. 275 when he was disemboweled by order of Emperor Aurelius. In this beautiful statuette the young martyr holds his bowels with both hands, no expression of pain or even distress on his face, while a lion sits peacefully at his feet. The artist made no attempt to present Mammès as a Roman; his garments are fully within the style of fifteenth-century Burgundian sculptures representing contemporary people. The whole figure has an elegance and restraint that makes one forget the essential gruesomeness of the subject.

BIBLIOGRAPHY: Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xxxix, 26, pl. 97, fig. 100.

Lent by Irwin Untermyer



METALWORK

German, end of the XV century

125 Plate with running deer

Brass (dinanderie)

D. 23 3/4 in. (60.4 cm.)

Among the many subjects on dinanderie plates, deer are among the most favored and successful. They appear in a great variety of numbers and postures. The simplest composition shows a single deer in the center surrounded by floral motifs. In others, deer encircle a center subject in pairs or in a double series. Here, a stylized floral motif in the center is encircled by two bands of embossed inscriptions, above which a line of deer races past clumps of trees. The design is vigorous and lively and the play of low and high relief reveals a high degree of sophistication.

EX COLL. Albert Figdor, Vienna.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, no. 502, pl. 182; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xlv, 27, pl. 106, fig. 111.

Lent by Irwin Untermyer



German, lower Rhenish, Aert van Tricht, about 1500

126

127

Two candleholders, figure of a fool and a jester

Bronze (dinanderie)

H. 11½ and 12 in. (29.2, 30.5 cm.)

These bronzes have been attributed to Aert van Tricht by Yvonne Hackenbroch on the basis of their similarity to other works by this master. Nothing is known about his activity, but he left his signature on two baptismal fonts, one in the Church of Notre Dame in Maastricht, the other in the Church of St. Jean in s'Hertogenbosch. According to Miss Hackenbroch, the figures crowning the candle balustrade of the Cathedral of St. Victor in Xanten, Rhineland, dated 1501, are very similar to the present ones. Another work attributed to Aert van Tricht is the large brass lectern acquired by The Cloisters in 1967.

EX COLL.: (Jester) Baron Thyssen, Lugano; (Fool) Count Enzensberg, Enzensberg Castle; Richard von Kaufmann, Berlin; Camilo Castiglioni, Vienna; Jules Bache, New York.

BIBLIOGRAPHY: (Fool) Otto von Falke, *Sammlung Richard von Kaufmann* (sale catalogue), III, Berlin, 1917, p. 58, no. 461, pl. 71; L. Planiscig, *Sammlung Camilo Castiglioni. Die Bronze-
statuetten und Geraete*, Vienna, 1923, pl. 110; Kende Galleries sale catalogue of the Jules Bache Collection, New York, April 19, 20, 1945, no. 476; Erich Meyer, "Der gotische Kron-
leuchter in Stans. Ein Beitrag zur Geschichte der Dinanderie," *Festschrift Hans R. Hahnloser*, 1961, p. 178, fig. 28; (both figures) Yvonne Hackenbroch, "Two Dinanderie Figures by Aert van Tricht," *The Connoisseur*, CXXXIX (1957), p. 219; Y. Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xlv, 30, pls. 128, 129, figs. 139, 140.

Lent by Irwin Untermyer



128 Astrolabe

Brass

D. 13¼ in. (33.7 cm.)

Astrolabes were supposed to bear evidence of their place and date of manufacture, because as universal instruments they had limitations in place and time. This one, which is missing its latitude plates, is not dated, but seems to be mainly the work of the late sixteenth century. The engravings on the body of the instrument, called the mother, are Italian in style. The rete is Gothic and could have been made in the late fourteenth or, more probably, early fifteenth century. It is not possible, however, to determine in which European country it was made. The rete lacks the inscriptions that are essential for the reading of an astrolabe. The identifiable figures around the Capricorn circle in the rete represent stars or constellations, but they are not placed in the usual order. On the back appear signs of the zodiac, engraved and inscribed, and a device consisting of a bear with her cub (perhaps Ursa Major and Ursa Minor) and the motto DI GIORNO IN GIORNO ("from day to day"). This may be the device of the maker of the sixteenth-century parts of the instrument or of the locality where it was made.

EX COLL.: Frédéric Spitzer, Paris; Fraenkel, Frankfurt am Main.

BIBLIOGRAPHY: *Catalogue des objets d'art . . . Collection Spitzer* (sale catalogue), Paris, April 17, June 16, 1893, no. 2781 (as Italian); *Catalogue of the Fraenkel Collection*, no. 368 (as possibly from Augsburg).

Lent by Mr. and Mrs. Richard B. Flagg



Byzantine, VI century

129 Necklace

Gold, amethysts, sapphires, feldspar, pearls
L. 19 in. (48.2 cm.)

The beads, of irregular shape, alternate with gold links decorated with a pearl. The clasp is formed by two round openwork pieces edged with a beaded border. The necklace, which follows a common type in Byzantine jewelry, is particularly rich because of the variety provided by the difference in color and texture of the stones. It is impossible to say if it was originally longer or if the beads were arranged in a different way.

PROVENANCE: found in Sicily.

EX COLL. J. Pierpont Morgan, New York.

EXHIBITION: Early Christian and Byzantine Art, Walters Art Gallery, Baltimore, 1947.

BIBLIOGRAPHY: Marvin Chauncey Ross, *Early Christian and Byzantine Art* (catalogue), Baltimore, 1947, no. 434, pl. LV.

Lent by Mrs. James J. Rorimer



Byzantine, Syrian, VI century

130 Pendant cross

Gold with granulation and emeralds
 $3\frac{1}{8} \times 2\frac{1}{8}$ in. (8×6.5 cm.)

This cross is said to have been found in the village of Selemie between Homs and Hamah, Syria. Byzantine jewelry like this is difficult to place historically. However, an almost identical cross in the Staatliche Museen, Berlin, is catalogued as of the sixth century and possibly of Syrian origin. Both are Latin crosses, with little difference in length between the axis and arms, and both have the same protruding conical setting for a jewel (the jewel in the Berlin example is gone); the setting is decorated with gold granulations forming lozenges. The only conspicuous difference between the pieces is in the ring at the top, through which a chain once passed. The ring of the Berlin cross is less round than the present one, and it is undecorated. Two other comparable objects are in the Cleveland Museum of Art: a cross (acc. no. 47.38), with its original chain, dating from the sixth century, and a Byzantine filacterium (acc. no. 53.640) from Syria, of the late fifth century.

PROVENANCE: said to have been found in the region of Hamah, Syria.

EXHIBITION: Oberlin Alumni Collect, Allen Memorial Art Museum, Oberlin, 1967.

BIBLIOGRAPHY: *Oberlin Alumni Collect* (catalogue), Oberlin, 1967, p. 60, ill.

Lent by Mr. and Mrs. William D. Wixom



131 Votive censer (?)

Gold, pearls, and emeralds

Total H. 8 in. (20.3 cm.); vessel $1\frac{1}{4} \times 3$ in. (3.2×7.6 cm.)

This object was found in Syria together with other jewel-like pieces, including number 130. A similar vessel, though without crosses or emeralds and with chains of a different type, is in the Early Christian and Byzantine Collection of the Staatliche Museen, Berlin, and is dated seventh century (no. 29/62). The chains of the present example seem to differ in style from the vessel proper and are closer to those of a gold votive lamp, also in Berlin (no. 1/63). This votive lamp has in the center a rosette made of gold granulations similar to the star in our piece. The use of such objects is difficult to determine. We do not know if our example or the one in Berlin ever had a cover. If they did not, it is hard to believe that they were actually censers. Both might have been votive lamps, of a different type from the other one in Berlin, which is almost flat. Filled with oil, they may have hung before an icon to keep a small flame burning, a use that would not be alien even to present-day Orthodox or Catholic devotional practices.

PROVENANCE: said to have been found in the region of Hamah, Syria.

Lent by Dorothy and Ernst Payer



Byzantine, X century

132 Necklace

Gold, enamel, and semi-precious stones
L. 23 $\frac{3}{8}$ in. (60 cm.)

This necklace is quite unusual when compared to other Byzantine necklaces, yet the main differences may be the result of various changes the piece has endured. When it was in the Cook Collection, it was made up of five strands, joined at the ends by two large onyx beads. Intermixed with the elements the necklace has now were four pendants in the form of double lion masks and beads of rock crystal, onyx, and carnelian. The effect could not have been more different than it is now. The clasp that it once must have had has disappeared, and perhaps a few of the beads that are of a different style belonged to another necklace. Despite these transformations the necklace is of high quality. The beads formed by gold granules of different sizes are an example of Byzantine goldwork, and the tiny gold crosses, squares, and baguette-shaped pieces filled with delicately colored enamels are exquisite. The dating of an object such as this is difficult, but Marvin C. Ross believes that it could have been made in the tenth century.

EX COLL. Sir Wyndham Francis Cook, London.

EXHIBITION: Exposition d'Art Byzantin, Louvre, Paris, 1931.

BIBLIOGRAPHY: Cecil H. Smith and C. Amy Hutton, *Catalogue of the Antiquities in the Collection of the late Wyndham Francis Cook, Esqre.*, London, 1908, p. 88, pl. XXI; Christie, Manson and Woods sale catalogue of Sir Francis Cook, Bart., Collection, London, July 14, 1925, no. 1; *Exposition d'Art Byzantin* (catalogue), Paris, 1931, no. 483.

Lent by Mr. and Mrs. Walter C. Baker

Franco-Flemish or English, about 1280

133 Belt buckle

Silver, enamel, niello, filigree
L. 6 $\frac{1}{4}$ in. (15.9 cm.)

The coat of arms on the buckle proper, consisting of a cross in red enamel on a field of silver gilt (in heraldic terms: *parti d'or et de sinople; à une croix ancrée de gueules, brochant sur le parti*), belonged to Lord Ingham of Ingham. There are records of the Ingham family as early as the reign of King John. The title fell into abeyance with the death, in 1344, of the family's most famous member, Lord Oliver, Seneschal of Aquitaine. Though the style of this buckle is related to works of the Flemish atelier of Hugo d'Oignies, the possibility of an English origin should not be discarded.

EX COLL. Dacre Kenrick Edwards.

Lent by Mr. and Mrs. Germain Seligman



134 St. John the Evangelist, from a Crucifixion group

Silver gilt

H. 7 in. (17.8 cm.)

Italy produced many metalworkers during the Middle Ages. A great part of their silver work is rather crude, but all of it has vitality and originality. The pieces produced in Cividale, northeast of Venice, are closer in style to those from some artistic centers on the Dalmatian coast than to those from the rest of Italy. Some of the Dalmatian centers were in fact under Venetian influence even before they became part of the Republic. This St. John, part of a Crucifixion group, probably in a reliquary shrine or on a processional cross, has the direct expressiveness seen in some silver pieces in Cividale, such as a Gospel book cover or a Pax, both in the cathedral. The wide triangular face, the bulging eyes with clearly marked pupils and brows, the straight nose with wide nostrils, the mouth without lips are all characteristic of the region and reminiscent of some silver reliquary heads in the treasury of the Cathedral of Zara, while the general style recalls a portable altar in the Collegiate Church of Pola. Primitive-looking though it is, this statuette conveys a feeling of urgency and drama, and it is monumental within its small size. Had such a sculpture come from elsewhere in Italy, or from a northern European country, one would tend to date it during the Romanesque period. The Dalmatian artists were rather *retardataire*, however, and the piece should not be dated earlier than the late thirteenth century or, more probably, the fourteenth.

EX COLL. Baron Falkenheim, Vienna.

EXHIBITIONS: An Exhibition of Medieval Art, Indiana University, Bloomington, 1945, no. 24; Exhibition of Medieval Art, Winnipeg Art Gallery, 1952.

Lent by Janos Scholz



135 Corpus from a cross

Silver

H. 7½ in. (19 cm.)

The arms raised above the horizontal, the head bent over the right shoulder, the elongated torso with marked anatomical details, the loincloth placed under the belly and forming wide folds covering both knees, the bent knees, and the crossed feet held with one nail are all found in French representations of the crucified Christ at the end of the thirteenth century and during the first quarter of the fourteenth, above all in illuminated manuscripts. However, nearly all the French examples present the crown of thorns and portray the features with less individualism and sense of drama. Further, even if raised as high as these, the arms never quite form this curve. Looking elsewhere for parallels, we encounter the facial expression and rendering of the hair, but not the placement of the arms, in some Rhenish sculptures. The upcurving arms and vertical hands appear, however, in many figures of the crucified Christ on fourteenth-century silver chalices from Sweden (Aron Anderson, *Silberne Abendmahlsgeräte in Schweden*, II, Stockholm, 1956). Furthermore, the shape and length of the loincloth are comparable in the Swedish examples, and none of them seem to have the crown of thorns. Moreover, the upcurved arms occur on the Swedish chalices even when the figure is that of Christ the Redeemer. An unusual feature of our corpus is the representation of the lance wound. The wound receives particular emphasis, too, in the Swedish representations. Even though the attribution to Sweden must remain tentative, it can be said that the corpus, exceptionally fine in both emotional value and craftsmanship, is not an isolated achievement but the product of a well-established school of silversmiths.

EXHIBITION: Man's Glory, Jest, and Riddle, M. H. De Young Memorial Museum, 1964–1965, no. 70 (as south German).

Lent by Michael Hall



North French or English, late XIV or early XV century

136 Drinking Cup

Silver with traces of gilding, niello, and translucent enamel

H. 5 $\frac{5}{8}$, D. 6 $\frac{1}{4}$ (14.3, 15.8 cm.)

The origin of this beautiful cup is uncertain. The shape suggests a northern origin before the fourteenth century, yet the freely designed scrolls with leaves and background of wavy lines recall some late fourteenth-century English borders. The silver mark struck near the brim, resembling English date marks of the early fifteenth century, is not recorded elsewhere. Also puzzling is the roundel in the bowl, with its winged hind wearing a crown collar and holding a scroll in her mouth reading *POUR BIEN*. A white hind with a crown collar, but chained to a beacon, was the badge of Joan, mother of Richard II, whose own badge was a similarly crowned and chained white hart. A winged white hart was among the emblems of the kings of France, and one "flying, made all of fine silver with wings enamelled," is described atop a French pavilion at the meeting of Henry V and Charles VI at Melans (Thomas Willement, *The Armorial Insignia of the Kings and Queens of England*, London, 1821, p. 34). It is possible that the hind in this roundel is a combination of the emblems of Joan and Charles VI. Such a badge would have been appropriate for Isabel of France, Richard's second wife, the daughter of Charles VI. The motifs on the background have been interpreted as fleurs-de-lis but are more likely trefoils. The so-called Tapestry of the Winged Stags in the Musée des Antiquités de la Seine-Inférieure, Rouen, possibly made in Arras about 1430–1450, shows three winged white stags on a flowery ground. The pose of the central one is enough like the one on this cup to suggest that both derived from the same source.

Lent by Ruth and Leopold Blumka



GOLDSMITHS' WORK

English, early XV century

- 137 Acorn-top spoon
138 Diamond-point spoon

Silver

L. $5\frac{3}{4}$ in. (14.6 cm.)

These two spoons have a silver mark of London. They are good examples of the simplified and elegant shape that was common to English silver spoons from the early fifteenth century to the middle of the seventeenth.

EX COLL. Marsdon J. Perry.

BIBLIOGRAPHY: American Art Association sale catalogue of the Perry Collection, New York, April 4, 1936, no. 220 A, B, ill.; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, vi, New York, 1963, p. 61, pl. 128, figs. 111, 112.

Lent by Irwin Untermyer





GOLDSMITHS' WORK

French, Burgundian (?), first half of the XV century

139 Reliquary (?) in the shape of a double drinking cup

Gold, crystal, enamel

H. 3 $\frac{3}{8}$, D. 1 $\frac{7}{8}$ in. (9.2, 4.7 cm.)

This is an exceptionally good example of the jewel-like quality that some religious objects attained in the late Middle Ages. Because of the intrinsic value of the gold they were made of, few such pieces are preserved. Though we cannot be certain, this one is probably a reliquary. The components, when separated, are cups of clear crystal mounted in exquisitely worked gold. On the bottom of the larger cup is an enamel of the type known as *émail en ronde bosse*. Unlike *émail en basse taille*, which consists of translucent enamel applied to a flat silver surface on which the design has been engraved, *émail en ronde bosse* has an opaque white enamel applied to a gold relief or to a gold figure in the round, with brilliantly colored translucent enamel afterward added to this. In our example (representing the Education of the Virgin) St. Anne, seated, has the Virgin, a little girl in a long tunic, on her lap, and together they hold an open book. The design, beautifully adapted to the round shape, is like a tiny tondo framed by the gold mount of the cup. The bright colors glow like jewels. There are not many objects extant with this enamel technique. One of the most important in size and richness is the shrine called the Little Golden Horse, made for Charles VI of France about 1403, in the Bavarian National Museum, Munich. At present the tendency is to attribute these enamels to a Paris workshop, but they could also have been made in Burgundy or in some other French locality east of Paris.

Lent by Ruth and Leopold Blumka

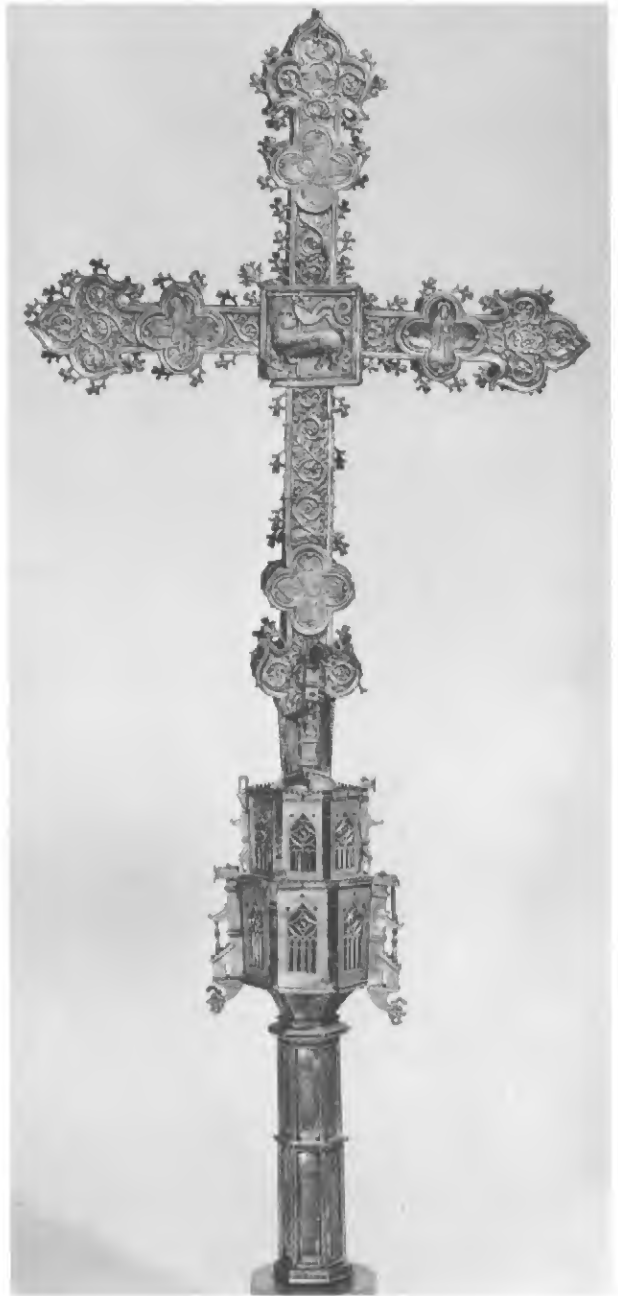
140 Processional cross with silver mark of Daroca

Silver, parcel gilt, on wood core
 36½ × 16 in. (92.7 × 40.7 cm.)

The town of Daroca in the province of Zaragoza was a silversmiths' center during the fifteenth and sixteenth centuries. Crosses of this shape were produced there in great number, with arms ending in a fleur-de-lis next to a quatrefoil containing a translucent enamel, a central plaque on each face with relief decoration or with enamel, and a silver figure of Christ. The overall floral pattern, embossed on thin silver plate, is attached with small silver nails to the wood core. The technique of translucent enamel, known as *basse taille*, was introduced to Spain early in the fourteenth century, probably from Siena. Unfortunately, the enamels are gone from this cross, but the engravings remaining in the quatrefoils suggest the high quality they must have had. (For an example of enamels with the same iconography and style, see number 170). In a restoration, the position of some of the engravings was changed. The Lamb of God is in the center of one face of the cross. At the right (she should be at the left) is the mourning Virgin; at the left (he should be at the bottom) is Adam rising from his tomb. Above, in the correct position, is the pelican; at the bottom (correct position but on the wrong face) is the angel of St. Matthew. On the other face, in the center, is Christ in Majesty. At the right (correct position) is the bull of St. Luke; at the left (it should be above) is the eagle of St. John. Above (it should be on the left) is the lion of St. Mark. At the bottom is an empty quatrefoil. The missing engraving (which should be on the other face in the space now occupied by the mourning Virgin) would have been the mourning St. John. The symbols of the Evangelists could once have been around either the Lamb of God or the Christ in Majesty. What cannot be determined is which face of the cross had the corpus, now lost. Logically, it would have been surrounded by Mary and John, the pelican and Adam. The knob of the cross may be later in date than the rest; it has undergone several not very successful restorations. In spite of all the losses and changes, the cross is still an imposing example of Gothic silver work of excellent and imaginative craftsmanship.

EX COLL. Ruiz, Madrid.

Lent by Mrs. Ernest Brummer



141

142

Pair of cruets

Silver gilt

H. 10 in. (25.4 cm.)

These identical vessels were probably used for the wine and water for the Consecration in the Mass. Both have the same coat of arms, which, although unidentified, shows that they were made for or donated by some person of distinction. The style is indicative of what became of late Gothic silversmith work when the purity of line was sacrificed for bizarre ornamentation very much in the spirit of the late baroque or rococo. Here, however, the twisting, stretching, and overdecorating has produced a lively, elegant, and almost controlled shape and conveys to these objects a latent vitality that makes one feel as if their movement had suddenly been arrested—one expects the dragon to jump forward at any moment. Though much bigger and more important, the famous Corvinus pokal in Wiener Neustadt, Austria, dated 1460, is rather close to these cruets. This exciting style was particularly characteristic of southern Germany or Hungary.

Lent by Ruth and Leopold Blumka





METALWORK

English, about 1470

143 Mazer on a XVII-century foot

Maplewood and silver gilt
6 × 6½ in. (15.2 × 16.5 cm.)

This cup is known as the Temple Newsam Mazer because it was found in Temple Newsam, the ancestral home of Lord Halifax, early in the nineteenth century (Thomas D. Whitaker, *Loidis and Elmete*, 1816, p. 138). It is possible that the high foot and the crest inside the bowl were added by Sir Henry Lee, a maternal ancestor of Lord Halifax, shortly after he was created baronet in 1611, because the crest has the crown corresponding to that title. The inscription around the border of the mazer reads: QUOD WELE WARE HYM YAT WYSTE IN WHOME YAT HE MYGHT TRYSTE ("Well is it for him who knows in whom he may trust"), which is the opening couplet of an old English song about true and false friendship (British Museum, Royal Ms. 17.B.XLVII). Latin was more frequently used than English in these inscriptions.

EX COLL.: Lee family of Ditchley and Quarendon; Lord Halifax; W. R. Hearst.

BIBLIOGRAPHY: Sotheby's sale catalogue, London, March 28, 1935, no. 153, frontispiece; Christie's sale catalogue of the Hearst Collection, London, December 14, 1938, no. 118; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, vi, New York, 1963, p. 5, fig. 5, pl. 6.

Lent by Irwin Untermyer

METALWORK

German, last quarter of the XV century

144 St. George and the dragon

Silver gilt

H. 2 in. (5 cm.)

The chief beauty here is the liveliness with which both figures are characterized despite their small size. Statuettes such as this appear on covered cups of the pokal type made in Germany in the fifteenth century, and also in reliquaries, either on top or under arches, sometimes one statuette, sometimes many, depending on the size and complexity of the object. George was a favored saint in the Middle Ages, perhaps because of his glamorous appearance—thanks to the imagination of artists—and the appeal of his legend, so close to those of knights in medieval songs and legends. It is difficult to place this piece, since it is so small and we do not know its original setting. However, it shows more similarities with equivalent figures in German goldsmiths' work than those of any other country.

Lent by William M. Milliken



Austrian, Salzburg, 1494

- 145 Triptych-tabernacle. Front: (center) Crucifixion; (wings) Christ before Pilate, Christ carrying the Cross, Agony in the Garden, Entombment; (above) Enthroned Virgin and Child with angels, St. George, St. Catherine (the original mother-of-pearl medallion replaced by one of bone); (under canopy at top) Resurrected Christ; (below) Annunciation, angel holding the Sudarium. Back: (center) Last Supper; (wings) Flagellation, Taking of Christ, Crown of Thorns, Resurrection; (below) Last Judgment; (base) Sts. Catherine, Rupert, Andrew, Benedict.

Silver parcel-gilt, enamel, mother-of-pearl

27³/₈ × 9⁷/₈ in. (69.5 × 25 cm.) open

This magnificent tabernacle is exceptional in its high artistic quality and its full documentation. According to the archives of the Benedictine Monastery of St. Peter of Salzburg, it was made in 1494 for Rupert Keutzl, abbot of the monastery, by the master goldsmith Perchtold ("Pertoldus aurofaber"). On the molding above the Crucifixion appears this inscription: INICIUM SAPIENTIE TIMOR DOMINI EĒCĪ [ecclesiastici] PRIMO ("The fear of the Lord is the beginning of wisdom. Ecclesiasticus I"). On the molding above the Last Supper: RUDBERTI ABBATIS PERSTO EGO IUSSO SUO ("I stand by order of Abbot Rupert"). The date 1494 appears below the angel holding the Sudarium, and twice on the base. Also on the base are shields with the arms of the monastery and of Abbot Rupert. Above the St. Catherine on the base is a Salzburg silver mark.

The mother-of-pearl carvings are typically Austrian. Few examples are as successful as these, in which the polished silver background brings out the lively silhouettes. On the back, the ground behind the silver-gilt traceries at the top and the elegant openwork medallions above the Last Supper is blue enamel. If less spectacular than the front, the back and the base have excellent engravings; stylistically, they are the best work on the tabernacle. The scene of the Last Supper seems to be taken from an engraving by the Master J. A. M. Zwolle (Molsdorf, *Die Niederländische Holzschnittpassion*, 1908, fig. 2). The Flagellation and the Taking of Christ are free copies of engravings by Schongauer. The shape of the tabernacle is similar to that of some monstrances and reliquaries, but the piece is obviously not a monstrance, and there is nothing to indicate that it ever held a relic. More likely it was a devotional shrine to be venerated in the privacy of the abbot's rooms.

PROVENANCE: Benedictine Monastery of St. Peter, Salzburg.

EXHIBITION: Kirchlichen Kunstschatze aus Bayern, Residenzmuseum, Munich, 1930.

BIBLIOGRAPHY: *Österreichische Kunsttopographie*, XII, Vienna, 1913, pp. xxvi, 71, figs. 111, 112; *Kirchliche Kunstschatze aus Bayern* (catalogue), Munich, no. 93, fig. 29; Gustav E. Pazaurek, *Perlmutter*, Berlin, 1937, pp. 23, 24, pl. xiv, fig. 2.

Lent by Ruth and Leopold Blumka



ENAMELS

German, Rhenish, XII century

146 147

Two enamel plaques

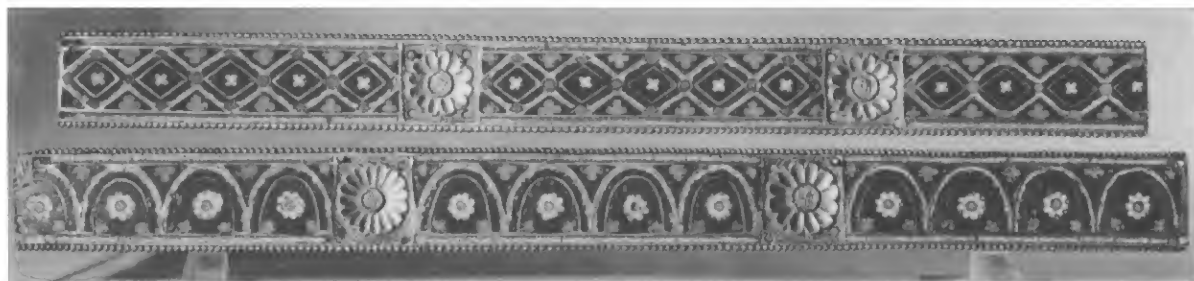
Copper gilt with cloisonné and champlevé enamel
L. $12\frac{1}{16}$ and $12\frac{7}{8}$ in. (31 and 32.8 cm.)

The shorter of these two plaques is patterned with lozenges, whereas the longer one has an arcade-like motif. On both plaques the patterned enamelwork is interrupted by metal rosettes in relief, and the quatrefoil and related forms are used. The fine cloisonné work of small elements such as the quatrefoils is similar to and perhaps imitative of the fine Byzantine cloisonné enameling that was known in western Europe. The two pieces come most probably from a large chasse or shrine.

EX COLL.: Altbrandenburgische Kunstkammer; Schlossmuseum, Berlin; Joseph Brummer, New York.

BIBLIOGRAPHY: Parke-Bernet sale catalogue of the J. Brummer Collection, Part II, New York, May 11–14, 1949, p. 188, no. 726.

Lent by Mrs. Ernest Brummer





ENAMELS

Mosan, XII century

148 Plaque with the marking of the house at the Passover

Copper gilt and champlevé enamel
3 × 2½ in. (7.2 × 6.3 cm.)

This is a subject seen frequently on Mosan enamels. An Israelite protects his dwelling on the night of the Passover by marking the entrance with the blood of the paschal lamb, drawn, according to medieval belief, in the form of a tau cross. Known to us as an apotropaic symbol of great antiquity, the tau was regarded in the Middle Ages as an antetype of the cross of Christ and for that reason a potent sign. The power of the tau seemed to be confirmed by the account in Ezekiel 9:4–6 of how the sign was marked on the foreheads of the righteous to protect them, a scene that is sometimes found together with the present one on Mosan objects. In a similar way, the slaying of the paschal lamb was taken to be a direct prefiguration of Christ's own death. The inscriptions—*MACTATIO · AGNI ·* ("the slaughter of the lamb") and *SIGNV · TAU* ("the sign of tau")—call attention to this dual symbolism. It is hardly surprising that the dwelling of this Israelite has a rather churchlike appearance.

EX COLL.: Guillhou; Simon Seligmann, Paris.

Lent by Mr. and Mrs. Georges E. Seligman

Mosan (Maastricht?), about 1160

149 Triptych-reliquary of the True Cross

Champlevé enamel on copper gilt, *émail brun*, and silver gilt
 11½ × 6¾ in. (29.2 × 17.2 cm.) closed; open W. 12½ in. (31.8 cm.)

The rectangular cavity, probably once covered with rock crystal instead of glass as now, and containing a relic of the True Cross, serves as a focal point for the representations. At one side of the center panel an angel representing Truth (VERITAS) holds the lance; at the other an angel representing Judgment (IUDICIUM) holds the reed and sponge. Beneath, in a mandorla and with crown and halo, as in representations of Ecclesia, stands Justice (IVSTICIA), holding her scales with three weights in either pan. At her feet kneel Mercy (MISERICORDIA) and Piety (PIETAS). Outside the mandorla, on a level with Justice's head, are two busts representing Almsgiving (ELEMOSINA) and Prayer (ORATIO). Below these, two groups of heads represent the nations (OMNES GENTES) for whom this justice, based on truth and judgment and tempered by mercy and piety, was instituted. In the lunette at the top of the reliquary, Christ appears, not as judge but as the Son of Man (FILIVS HOMINIS), with the crown of thorns (CORONA SPINEA) at the left and the cup of vinegar (VAS ACETI) at the right. On the wings, angels, heralds of the world (PRECONES MVNDI), sound the trumpets of the resurrection (RESVRRECTIO MORTVORVM), the dead rise from their tombs, and the promise of the Second Coming is fulfilled.

The silver-gilt frame of the center panel and that of the lunette are decorated with punched motifs. The outer surface of the wings has a floral design within a geometrical pattern in the *émail brun* technique, which involves the application of linseed oil to the heated copper, exposure of the copper through the resulting brown film, and gilding. Yvonne Hackenbroch connects this triptych with Godefroid de Claire, and Harry Bober, in an unpublished study, tentatively accepts Stavelot as its place of origin but does not associate it with Godefroid. Hanns Swarzenski, in an attribution that seems more convincing than the others, tentatively assigns it to a Maastricht atelier.

EX COLL.: Archbishop of Liège; the Dukes of Arenberg, Brussels and Schloss Nordkirchen.

EXHIBITIONS: Exposition des Primitifs Flamands, Hotel Gruuthuuse, Bruges, 1902; Exposition de l'art Ancien au Pays de Liège, Liège, 1905; The Cloisters, since 1951.

BIBLIOGRAPHY: *La Collection Dutuit* (exhibition catalogue), Palais des Beaux-Arts, n.d., pl. xxviii; Otto von Falke and Heinrich Frauberger, *Deutsche Schmelzarbeiten des Mittelalters . . . Ausstellung zu Düsseldorf*, Frankfurt, 1904, p. 68; Jules Helbig, *Art Flamand et Hollandais*, v, 1906, pp. 89, 90, ill.; Max Creutz, "Die Goldschmiedkunst des Rhein-Mass-Gebietes," *Belgische Kunst-Denkmäler*, 1 (1923), p. 133; G. Terme, *L'art ancien au pays de Liège*, 1, Liège, 1929, pl. 9; J. Comte de Borchgrave d'Altena, "Des figures de vertues dans l'art mosan au XIIe siècle," *Bulletin des Musées royaux d'art et d'histoire*, v (1933), p. 16; Adolf Katzenellenbogen, *Allegories of the Virtues and Vices in Medieval Art*, London, 1938, p. 48, no. 2; Edward B. Garrison, "A Duccientesque Tabernacle at Oxford," *Burlington Magazine*, lxxxviii (1946), pp. 217, 218, pl. II F; E. B. Garrison, *Italian Romanesque Panel Painting*, New York, 1949, p. 137; Suzanne Collon-Gevaert, *Histoire des Arts du Métal en Belgique*, Académie Royale de Belgique, *Mémoires* viii, Brussels, 1951, p. 88; *Exposition de l'art ancien au pays de Liège* (catalogue), Liège, 1951 (mentioned under no. 84); *Metropolitan Museum of Art*



Bulletin, June 1951, p. 253, ill.; Helen Comstock, "Treasury for the Cloisters," *The Connoisseur*, CXXVIII (1952), p. 212, ill.; Hanns Swarzenski, "The Italian and Mosan Shows in the Light of the Great Art Exhibitions," *Burlington Magazine*, xcv (1953), p. 157; Yvonne Hackenbroch, "A Triptych in the Style of Godefroi de Clair," *The Connoisseur*, CXXXIV (1954), pp. 185-188, ill.; Hanns Swarzenski, *Monuments of Romanesque Art*, London, 1954, pp. 69 ff., pls. 170 (fig. 376), 172 (fig. 279); *Metropolitan Museum of Art Bulletin*, June 1956, p. 244; *Brooklyn Museum Bulletin*, xiv (1956), p. 10, fig. 3; Hanns Swarzenski, "The Song of the Three Worthies," *Boston Museum Bulletin*, LVI (1958), no. 303, pp. 31, 37, fig. 11; James J. Rorimer and Thomas P. F. Hoving, *A Medieval Treasury. Calendar for 1966*, no. 24, ill.

Lent by Mr. and Mrs. Alastair B. Martin

*Mosan, about 1160*150 **Plaque with Temperance; an engraved head on the back**

Copper gilt and champlevé enamel
 2 × 2 in. (5.1 × 5.1 cm.)

The personification of the cardinal virtue of Temperance mixing the liquid contents of two vessels appears frequently in illuminated manuscripts of the twelfth century, such as the Rhenish Lectionary of Archbishop Frederick, dated about 1130, in the Cologne cathedral, and a Flemish illuminated page with scenes from the life of Gregory the Great in the Municipal Library at Valenciennes, but the vessels are usually a jug and a bowl instead of the two bowls shown here. Earlier attributes of this virtue had included a torch and a jug. The change to two vessels seems to have come about during the course of the eleventh century. In the Book of the Gospels of the Abbess Uota of Niedermünster (1002–1025), Temperance is portrayed holding two identical bowls, but not mixing their contents. The meaning intended on our enamel plaque is that Temperance, by mixing the contents of the two vessels—wine and water—reduces the dangerous strength of the wine and makes of it a moderate drink. The figure within the enameled frame, facial type, and the strong line marking the jaw are all characteristic of the Meuse region and of the works usually connected with Godefroid de Huy and his followers. It is quite similar to the enamels in the reliquary triptych of the Holy Cross in the Petit Palais, Paris, dated about 1165, and the processional cross in the Musées Royaux d'Art et d'Histoire, Brussels. Virtues with wings, besides the one in the present example, appear on the reliquary of St. Gondulphe, dated about 1160–1170, also in Brussels. The bearded face engraved on the back, probably an apostle, is interesting, because it shows the incised drawing before it is filled with enamel. It has the same style as the finished side. The original setting of this enamel is not known, but it could have been part of a reliquary or a portable altar, or a book cover.

EX COLL.: Charles Mège, Paris; H. Drey, London.

Lent by Elisabeth Drey





ENAMELS

North German, second half of the XII century

151 152 153

Three plaques with busts of apostles

Copper gilt and champlevé enamel

From top to bottom: L. (151) 3 ³/₈ in. (7.8 cm.), (152) 5 ¹/₂ in. (14 cm.), (153) 5 ¹/₂ in. (14 cm.)

These ten figures belong to an original set of twelve apostles, which was probably mounted on the four sides of a small reliquary. The modeling is rough but quite vigorous in style, and the figures appear to gesture energetically at each other. Although arranged in pairs, the apostles are visually separated from each other by vertical strips of enamel as well as by the contrasting colors of their backgrounds. A closely related set of enamels, showing busts of the twelve apostles in a similar figure style, may be seen on a small portable altar formerly in the museum at Sigmaringen (Otto von Falke and Heinrich Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, Frankfurt am Main, 1904, fig. 43). Like the present apostles, those on the altar from Sigmaringen are arranged in pairs and separated by plain enameled strips. Both sets of apostles are north German in style and may come from a center in Lower Saxony.

EX COLL. (151 and 152) Leopold Seligmann, Cologne.

EXHIBITION: (151 and 152) *Mittelalterliche Kunst aus Kölner Privatbesitz*, Kölner Kunstverein, 1927.

BIBLIOGRAPHY: (151 and 152) *Mittelalterliche Kunst aus Kölner Privatbesitz* (catalogue), Cologne, 1927, no. 148, ill. (called Westphalian); (151 and 152) Paul Clemen, Otto von Falke, and Georg Swarzenski, *Die Sammlung Dr. Leopold Seligmann*, Cologne, 1930, no. 127, pl. xxxva (called Westphalian-Paderborn).

Lent by Mrs. Ernest Brummer

German, Cologne, School of Nicholas of Verdun, about 1180–1200

154 Plaque with geometric pattern, probably from a shrine

Copper gilt and champlevé enamel
 3½ × 1⅞ in. (9 × 3.4 cm.)

Plaques of this type and with similar designs decorate the borders of some splendid Rhenish and Mosan shrines, the finest of which is the Shrine of the Three Kings in the Cathedral of Cologne, attributed to the workshop of Nicholas of Verdun and dated about 1200. Many such plaques, separated from their original settings, are scattered in museums and private collections. The present one was mounted at some point with others to form a cross. A nearly identical plaque from the same arrangement is now in the Busch-Reisinger Museum, Harvard University.

EX COLL.: Adolphe Stoclet; Michèle Stoclet, Brussels.

Lent by Professor and Mrs. Harry Bober

French, Limoges, late XII or early XIII century

155 Plaque with a standing apostle

Copper gilt and champlevé enamel
 4½ × 2⅞ in. (11.4 × 6.8 cm.)

This side-plaque from a chasse shows the standing figure of an apostle against an engraved background. Limoges enamels with this particular type of engraved vinelike decoration on a reserved metal background form a group known as vermiculé enamels, which was first assembled and published by Jean-Jacques Marquet de Vasselot; their chronology is currently being studied by Marie-Madeleine Gauthier. Although made in more than one workshop, vermiculé enamels are a closely interrelated group and show the exchange of influences between different ateliers. The apostle on this plaque has heavily outlined feet and folds sharply marked in the drapery with thin lines of contrasting color, features that are highly characteristic of vermiculé work and relate the group to Mosan enamels. Also common are small turrets, such as the one seen here on the top of the arch. The rather stocky figure proportions and fine workmanship of this example are typical of early vermiculé production.

EX COLL. Bourgeois Frères, Cologne.

BIBLIOGRAPHY: *Collection Bourgeois Frères* (sale catalogue), Cologne, 1904, no. 383, ill.

Lent by Mrs. Ernest Brummer



Georgian, about 1200

156 The Entry into Jerusalem

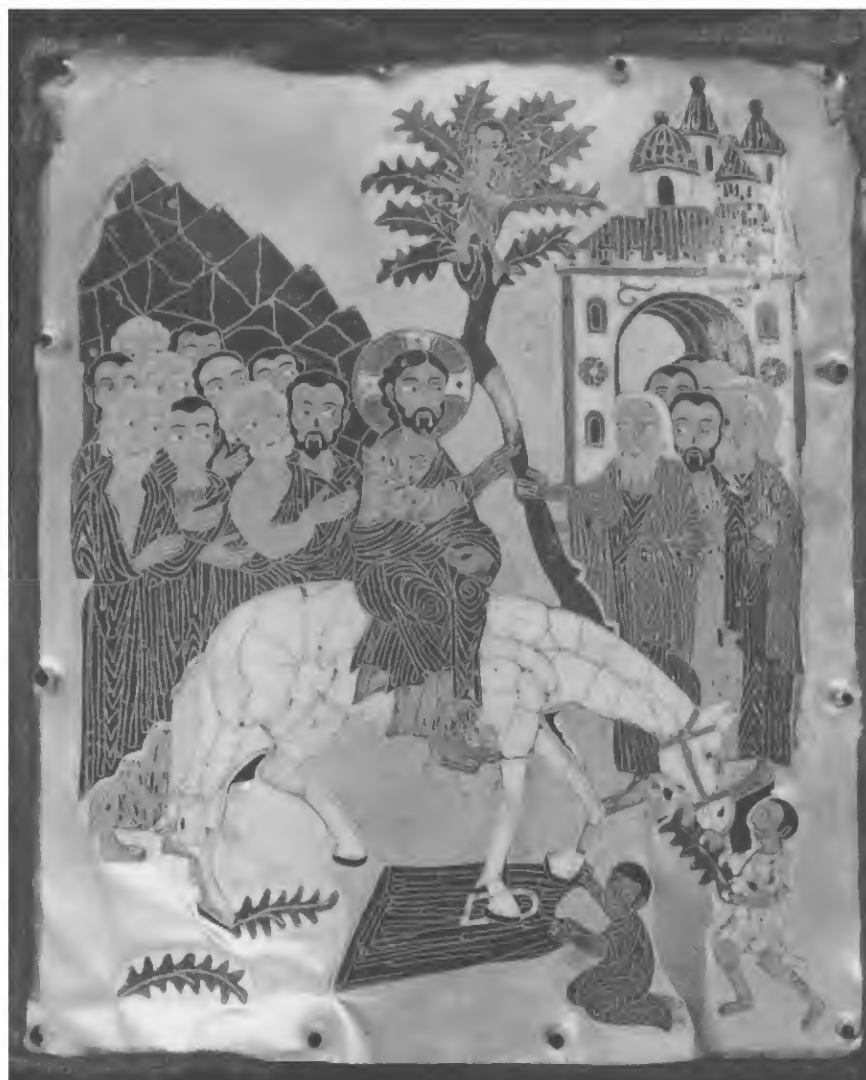
Cloisonné enamel on gold
 5 $\frac{1}{8}$ × 4 $\frac{1}{8}$ in. (12.8 × 10.4 cm.)

This plaque was originally part of a series representing the Twelve Feasts of the Year; together they probably formed a small frontal or altarpiece. With the exception of the Annunciation, all of them were at one time in the Botkine Collection in St. Petersburg, but eventually they were separated. Three of them went back to the region where they seem to have originated: the Presentation in the Temple, the Raising of Lazarus, and the Pentecost entered the National Museum of Fine Arts of Georgia in 1923. The rest went to different collections. The Metropolitan Museum owns a plaque of the Ascension very similar in style to the present one and those in Russia, though its proportions are different. The plaque shown here is quite close to the Raising of Lazarus and is perhaps the best in quality of all the plaques that presently can be located. The main characteristics of these enamels are the brilliant colors, the liveliness of the composition, and the expressiveness and individuality of the heads. Quite typical also is the attempt to create a three-dimensional effect by using buildings and landscapes defined by curious interpretations of mountains and trees. According to Chalva Amiranachvili (*Smalti della Georgia*, Milan, 1963, pp. 28, 29, pl. xxiii-xxv), the buildings have clearly Georgian features. Leafy branches also play an important role even in scenes where they are not iconographically significant. On this plaque there is a rather charming detail, the little boy feeding a branch to Christ's mount, portrayed here as a horse. The vibrant quality of these enamels is far from the stereotyped dignity and classic beauty of the Byzantine enamels that inspired them.

EX COLL. Mikhail Petrovich Botkine, St. Petersburg.

BIBLIOGRAPHY: Mikhail P. Botkine, *La Collection Botkine*, St. Petersburg, 1911, p. 35, pl. 87; Willy Burger, *Abendländische Schmelzarbeiten*, Berlin, 1930, p. 32, fig. 16.

Lent by Ruth and Leopold Blumka



French, Limoges, first half of the XIII century

157 Chasse

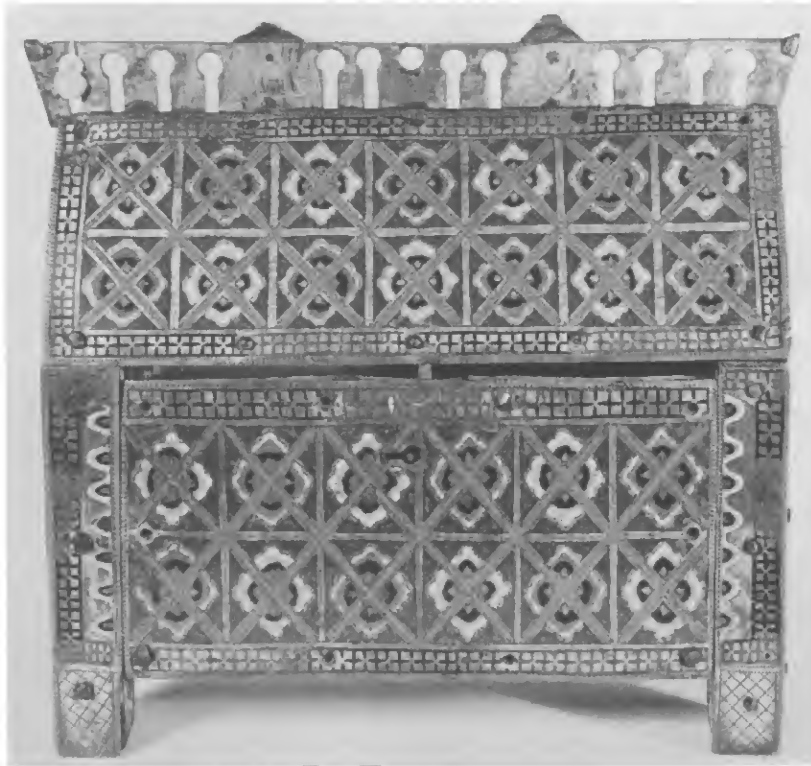
Copper gilt and champlevé enamel
 $8\frac{5}{8} \times 9\frac{1}{8} \times 3\frac{11}{16}$ in. (22 × 23 × 9.4 cm.)

The highly simplified shapes of Limoges appliqué figures of this period have little to do with sculptural realism. Here, their simplicity and essential uniformity make them successful as subordinate elements in the overall pattern of the enameling. Rising from a wavy band of clouds, each figure differs slightly in pose. One holds a book, another a crescent moon. Large fleurons between the figures add life and color to the design. On each end of the chasse is a full-length reserved figure holding a book. On the back is a pattern of rosettes with an overlying grid.

EX COLL.: Bourgeois Frères, Cologne; Henri Daguerre, Paris; Otto Kahn, Paris; Joseph Brummer, New York.

BIBLIOGRAPHY: *La Collection Bourgeois Frères* (sale catalogue), Cologne, 1904, no. 363, ill.: Parke-Bernet sale catalogue of the J. Brummer Collection, Part II, New York, May 11-14, 1949, no. 728, ill.

Lent by Mrs. Ernest Brummer



ENAMELS

French, Limoges, first half of the XIII century

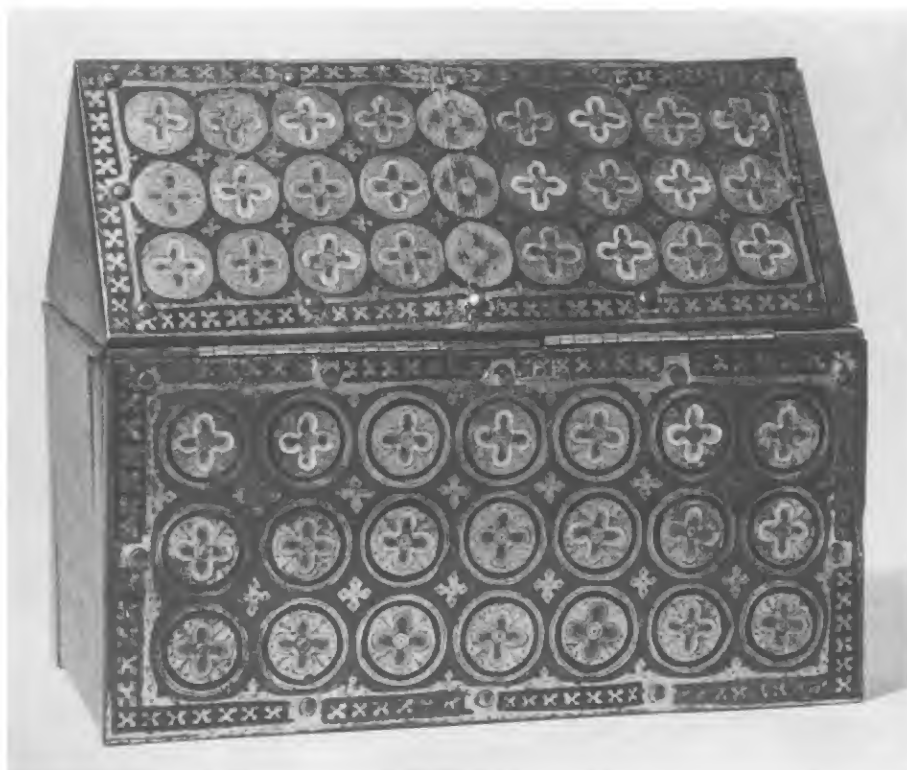
158 Chasse

Copper gilt and champlevé enamel
5 $\frac{5}{8}$ × 6 $\frac{1}{2}$ × 3 $\frac{1}{8}$ in. (13.5 × 16.5 × 8 cm.)

On the front of this chasse are the Presentation in the Temple and six standing figures who may be apostles. The body of each figure, reserved in metal, is chased to give it a more plastic quality, and each has a metal appliqué head in relief. On the roof the unusual pattern of engraved stylized leaves set in brightly colored enameled fields is connected with a row of relief metal rosettes analogous to those found on Rhenish and Mosan enamels. The two side plaques are missing, and the remaining ones have been mounted on a new wooden core.

EX COLL.: K. G. Hewett, London.

Lent by Mrs. Ernest Brummer



French, Limoges, second quarter of the XIII century

159 Roundel

Copper gilt and champlevé enamel
D. 3¼ in. (8.3 cm.)

A harmonious balance between opposing elements in the design gives this roundel a self-sufficient quality. However, metal roundels such as this one, with *à jour* centers and enameled borders, were made to be admired not in themselves but rather as applied ornament on reliquary chasses, shrines, and other large objects. The scalloped lines and fleurons in the wide border move with a freedom and decorative elegance that show the spread of new, Gothic values into all media at this time. The use of fantastic animals, like these basilisks fighting in the center of the roundel, is a common feature in such pieces.

Lent by Mr. and Mrs. William D. Wixom



French, Limoges, XIII century

160 Lamb of God

Copper gilt and champlevé enamel
H. 3 1/8 in. (8 cm.)

A cruciferous halo and an open book held between the forelegs identify this small enameled figure as the Agnus Dei, or Lamb of God. It probably came from a crosier and was mounted in the space enclosed by the circular head of the staff. A variety of different subjects are to be found on the heads of thirteenth-century crosiers: the Lamb of God, St. Michael fighting the Devil, and the Annunciation are among those most frequently seen. A net pattern covers the body of the lamb and serves to hold the enamel in place.

EX COLL. Pradon, Marseilles.

Lent by Mrs. Ernest Brummer



French, Limoges, middle of the XIII century

161 Head of a crosier

Copper gilt, champlevé enamel, and glass paste
H. 11 in. (28 cm.)

On this crosier head is the half-length figure of a crowned angel, cast and engraved, carrying a large book. The knop has four figures reserved in the metal, also carrying books, who may represent the four Evangelists. The style of the figures and the decorative foliage suggests a date toward the middle of the thirteenth century. Although the enameled flower at the end of the volute and the serpentine creatures mounted on the shaft are fairly common features of thirteenth-century Limoges crosier heads, the presence of the large, crowned angel makes this an unusual piece. Only a few others with the same features are known: one formerly in the Hermitage (Jean-Jacques Marquet de Vasselot, *Les Crosses Limousines du XIIIe Siècle*, Paris, 1941, cat. no. 3, ill.), one in the Petit Palais, Paris (*ibid.*, no. 179, ill.), one in Trier (*ibid.*, no. 193, ill.), and one at St. Wolfgang, Austria (Ernest Rupin, *L'Oeuvre de Limoges*, Paris, 1890, p. 555, ill.). A similar crosier head is said to be in the John Hunt Collection at Drumleck Baily, Ireland.

EX COLL. Princes of Lichtenstein.

BIBLIOGRAPHY: "Les Antiquaires sortent de leurs réserves," *Connaissance des Arts*, May 1962, p. 80, ill.

Lent by Mr. and Mrs. Jack Linsky



French, Limoges, middle of the XIII century

162 Pyx

Copper gilt and champlevé enamel

H. 3½, D. 2⅝ in. (8.9, 6.7 cm.)

Flowers and stylized leaves decorate the sides and conical top of this pyx, which bears a close family resemblance to others made in the Limoges workshops. Most Limoges pyxes have a cross mounted as a finial on the cover, but in this case the cross has been broken off. A number of pyxes have motifs in the enameling—frequently the monogram IHS or busts of angels—that indicate their sacred purpose. Often, however, the motifs are not of a clearly religious character, such as those in the present example, and even coats of arms are to be found in the enameled decoration. The style of this pyx indicates a date in the middle or second half of the thirteenth century.

EX COLL. Bernard Berenson, Settignano, Florence.

Lent by William M. Milliken





ENAMELS

French, Limoges, second half of the XIII century

163 Chasse

Copper gilt and champlevé enamel
 $3\frac{1}{2} \times 3\frac{1}{8}$ in. (9×7.7 cm.)

This small chasse is distinguished by the fine quality of its enameled decoration. Delicately curving stems and fleurons ornament each of the four sides, and a pattern rather suggestive of tiles is seen on the sloping "roof." Although this miniature chasse shows an obvious resemblance to the larger ones usually considered to be reliquaries, its original use cannot be determined exactly. Early chasses have a wooden core to which the outer walls are nailed; the absence of such a core in the present example is one reason for dating it after the middle of the thirteenth century.

Lent by Mrs. Ernest Brummer

French, Limoges, middle of the XIII century

164 Chasse

Copper gilt and champlevé enamel
 $9 \times 8\frac{3}{8} \times 3\frac{1}{2}$ in. (22.9 × 21.3 × 8.9 cm.)

The finely engraved appliqué figures on the front of this chasse overlaid bands of lighter-colored enamel bearing patterns that imitate the decorative use made of Kufic script on Islamic objects. The sides have reserved figures, and on the back is a design composed of large rosettes beneath crossed narrow bands, patterning that has been compared to some windows at Angers cathedral. The keyhole motif used on the crest of many Limoges chasses is here interrupted by quatrefoils.

EX COLL.: O. Homberg, Paris; Simon Seligmann, Paris.

BIBLIOGRAPHY: *La Collection de feu M. O. Homberg* (sale catalogue), Paris [1908], no. 517, ill.

Lent by Mr. and Mrs. Georges E. Seligman





French, Limoges (?), second half of the XIII century

165 Chasse

Copper gilt and champlevé enamel with semi-precious stones

17 × 17 × 6⅞ in. (43.2 × 43.2 × 16.8 cm.)

This reliquary from the church at Lezoux (Puy-de-Dôme) depicts events from the life of St. Ursula. On the back are three scenes with reserved figures on enameled grounds: Ursula and the eleven thousand virgins in boats on the Rhine; the joint baptism of the saint and her betrothed, an event somewhat at variance with the legend; finally, the arrival of the fleet at Cologne, where the virgins are massacred by an armed figure representing the Huns. The massacre is further illustrated on the front by appliqué enameled figures, and Ursula herself is shot with an arrow by the prince of the Huns. On the side panels are reserved figures of Sts. Peter and Paul. The front of the chasse and a small area on each of the sides use a pattern of four- and eight-pointed stars engraved in the metal. The occurrence of these stars on enameled objects has been studied by Frederick Stohlman ("The Star Group of Champlevé Enamels and its Connections," *Art Bulletin*, xxxii [1950], pp. 327–330). Stohlman's published list of known "star group" enamels is further restricted to include only objects with all of the figures in enamel, and the Ursula chasse therefore does not fit within this group. However, the front of the chasse does resemble quite closely in style and technique that of a chasse included in the group (*ibid.*, p. 328, fig. 3), which is in the Nationalmuseet (inv. no. 9109), Copenhagen. The Ursula chasse and related enamels are commonly designated as Limoges work even though the possibility of a different origin cannot be entirely ruled out.

EX COLL.: C. Lelong, Paris; Simon Seligmann, Paris.

BIBLIOGRAPHY: *Collections de Mme C. Lelong* (sale catalogue), Paris, 1902, no. 76, ill.

Lent by Mr. and Mrs. Georges E. Seligman



166 Diptych with the Annunciation, the Nativity, the Crucifixion, and the Resurrection

Silver gilt and translucent enamel
 2 $\frac{7}{16}$ × 3 $\frac{3}{8}$ in. (6.1 × 8.6 cm.) open

This jewel-like diptych was probably made for personal devotion, to be carried around by the owner rather than installed in a chapel. The outside is a good example of the *basse-taille* translucent enamel technique. Some areas, mainly the flesh parts, have been reserved in the silver, while draperies and background are brilliantly colored. Inside, the enamel appears only on the background, and the figures are made in repoussé silver and gilt. Around each scene is a frame decorated with X-shaped crosses. A considerable number of objects in a similar technique are in existence, and they have been classified as Parisian, north French, Franco-Rhenish, Rhenish, and even English, the attributions varying according to the scholar. This diptych has some peculiarities that make a French origin improbable. In the Nativity scene a midwife, who has just bathed the Infant, holds him up toward his mother. Joseph sits at the foot of the bed, wearing a pointed Jewish hat and leaning on his staff. The two beasts, in diminutive size in front of the bed, adore the Child. The iconography of the Nativity with midwives—one or two—is taken from the Gospel of Pseudo-Matthew and has an Eastern origin, Cappadocian or Syrio-Byzantine. It is often found in Italy during the fourteenth century, but practically never in France after the early thirteenth century, or in Germany. Moreover, the figures in this diptych are less refined and livelier than those in pieces considered to be French, either Parisian or northern. The technique is closer to German pieces than to French. Similar iconographic details, including the midwife and Joseph's hat, are found in Austrian painting and stained glass of the thirteenth and fourteenth centuries. The liveliness of the figures and style of the draperies also recall Austrian works. Though Austria has not previously been considered as the possible origin of this type of piece, it seems the most likely one for this diptych, as it is the only country that provides an Eastern iconography, a drapery style of its own, and a technique probably taken from the Rhineland. The possibility of a Rhenish origin, however, with influences either Austrian or Italian, cannot be completely discarded.

EX COLL. John Edward Taylor, London.

EXHIBITION: *A Collection of European Enamels*, Burlington Fine Arts Club, London, 1897.

BIBLIOGRAPHY: *A Collection of European Enamels* (catalogue), London, 1897, no. 231, p. xx, pl. xiii; Christie's sale catalogue of the J. E. Taylor Collection, London, July 1–4, 9, 1912, p. 67, no. 235, ill.

Lent by Ruth and Leopold Blumka



Italian, Tuscan, second third of the XIV century

167 St. Francis of Assisi receiving the stigmata

Translucent and opaque enamel and copper gilt
D. 4¼ in. (10.8 cm.)

The making of translucent enamels began in Italy in the first half of the thirteenth century. Unusual is this combination of translucent and opaque enamel on copper gilt, rather than on silver. Above all, in color scheme the plaque differs from the well-known Sienese ones. The combination of dark red and blue with black is impressive, despite the near blackening of the blue areas: the sky and the foreground brook. The vigorous design, which is in the Giottoesque tradition (compare number 200), shows a technique that is closer to that of niello than to enamel. An interesting feature is the rays that surround the figure of the saint like a halo, a counterpart of those surrounding the seraph. The saint's garment, with its accurate representation of volume, shows also the relationship with the painted prototypes. The plaque may originally have been a morse: the remains of some attachments are on the back.

EX COLL. Simon Seligmann, Paris.

Lent by Mr. and Mrs. Georges E. Seligman



ENAMELS

French (?), third quarter of the XIV century



168 Solomon and the personification of Wisdom (?)

Translucent enamel on silver

D. 1 $\frac{5}{8}$ in. (4.1 cm.)

The two figures on this medallion—a young king with a nimbus and holding a model of a church or a temple and a woman, also with a nimbus, holding a book—have been variously interpreted. Philippe Verdier (see reference below) believes them to be Christ and the Virgin in the guise of Solomon and Sheba, but his identification does not seem convincing since the female figure lacks a crown and carries a book. She may, however, portray *Sapientia* (Wisdom) or the ideal woman whom Solomon praised in the Song of Songs, and who is often linked with the Virgin Mary. The architectural model held by the king has conical domes reminiscent of those appearing in Romanesque interpretations of the Temple of Solomon. It has also been suggested that this scene represents Louis, king of France, presenting a model of the Sainte-Chapelle, which he built, to the Virgin. This seems unlikely, for the building is not Gothic and the king would be kneeling and not sitting for such a presentation. Verdier connects this medallion with one in the Walters Gallery, very close in size, style, and iconography and with an almost identical female figure. The two figures on the Walters medallion, Isaiah and perhaps the Daughter of Sion, also have nimbi, unusual on Biblical personages.

The composition of the present piece is skillfully adapted to the round shape. The technique of *basse taille*—translucent enamel on a chased silver ground—is very delicate and the colors have a jewel-like quality. As with many translucent enamels, the origin is difficult to determine. Though the style and technique could be French, the iconography is not known in France, and other countries—England, which has greater originality of iconography, and Germany—should be considered.

EX COLL.: Sir T. D. Gibson Carmichael; Lord Carmichael of Skirling; Baron Vitta.

EXHIBITIONS: Victoria and Albert Museum, 1898, no. 33; Silversmiths' Work, Burlington Fine Arts Club, London, 1901.

BIBLIOGRAPHY: *Silversmiths' Work* (catalogue), London, 1901, no. 18; Christie's sale catalogue, London, June 8–10, 1926, no. 408; Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, cf. 132.

Lent by Mr. and Mrs. Germain Seligman

Rhenish or French, third quarter of the XIV century

169 Christ in Majesty

Translucent and opaque enamel on silver
 3¼ × 3¼ in. (8.3 × 8.3 cm.)

This *basse taille* enamel represents Christ seated on a large Gothic throne, blessing with his right hand and holding the cruciferous orb with his left. His feet rest on two lions, and two censing angels stand behind the throne. For its size, the majesty of the figure is imposing, and the presence of the lions—in itself unusual—contributes to the feeling of power. In Byzantine and Romanesque representations of Christ in Majesty—known as the Pantocrator—Christ has the book open to the words “I am the light of the world . . .,” and the symbols of the four Evangelists to show the meaning of his power through the written word. Here Christ is portrayed as the All Powerful, with the world in his hand and human strength and ambition at his feet. This plaque is pure International Style. The straight lines of the throne contrast with the fluid curves of the draperies, and the symmetry of the composition is almost complete. Unfortunately, the opaque white enamel of the faces, hands, and feet is partially lost, but the brilliantly colored translucent areas are in excellent condition.

EX COLL. Alexis Finoclet, Paris.

EXHIBITION: *The International Style: The Arts in Europe around 1400*, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 137, pl. CXVI; Colin Eisler, “Le gothique international,” *Art de France*, IV (1964), p. 289.

Lent by Mr. and Mrs. Germain Seligman



Spanish (Catalonian) or Italian, second half of the XIV century

170 Eight quatrefoils from a processional cross

Translucent enamel on silver

D. $2\frac{1}{8}$ in. (5.3 cm.)

These quatrefoils in *basse taille* technique were placed originally at the end of the arms of a processional cross of the type of number 140. The pelican, Virgin, St. John Evangelist, and Adam rising from his tomb would have been on one face of the cross, the symbols of the four Evangelists on the other. In both technique and style these recall enamel plaques on crosses from the area of Catalonia with Barcelona as center. Much of the surface is reserved and gilded—faces and hands, beaks and claws, scrolls and halos. The enamel is thin and peels off easily. Beneath the enamel the silver surface of five of the quatrefoils is cross-hatched, a feature typical of Catalonia. An Italian influence is noticeable in the design. This would be proper, since Italian (mainly Tuscan) influence was so strong in the second half of the fourteenth century that, in art, Catalonia could be considered almost an Italian province. The drawing is of high quality and considerable originality, as we see in the relaxed posture of St. John, who holds one knee between his hands, and in the ferocious look of the eagle, with his feathers as long and sharp as knives.

EX COLL. S. Radin, Vienna.

EXHIBITION: *The International Style: The Arts in Europe around 1400*, Walters Art Gallery, Baltimore, 1962.

BIBLIOGRAPHY: Philippe Verdier, *The International Style: The Arts in Europe around 1400*, Baltimore, 1962, no. 141, pl. CXVII; Colin Eisler, "Le gothique international," *Art de France*, IV (1964), p. 289.

Lent by Mr. and Mrs. Germain Seligman



ENAMELS

French, Burgundian, XV century

171 Agraffe

Silver, silver gilt, translucent enamel
2 $\frac{3}{8}$ × 5 in. (6 × 12.7 cm.)

Clasps such as this, used to close the front of garments, were often significant objects of metalwork and they were frequently enameled. This one illustrates well the opulence of late medieval costume jewelry; its two birds, depicted in bright hues of translucent enamel, are set against engraved silver grounds that brilliantly reflect light. The quatrefoil shape and the rectangular foliate motif in the border give a strongly northern and Gothic character, while the birds, detailed and quite realistic, are in the so-called Late Gothic International Style. Though no parallels to this piece have yet been found, its technique and style point to a Burgundian origin.

EX COLL. Lamé.

Lent by Mrs. Ernest Brummer





ENAMELS

Franco-Burgundian, middle of the XV century

172 The Entombment

Opaque and translucent enamel on gold
 3½ × 3 in. (8.9 × 7.8 cm.)

This is a rare and unusually well preserved example of enamel on gold of the *ronde bosse* type (see number 139). The technique was developed in the Franco-Burgundian court around 1400, and the punched design on the background is characteristic of that area and period. The style of the figures is clearly Burgundian, but not earlier than the middle of the fifteenth century. In this composition the upper half is filled with the turbulence of the attendant figures, garbed in brilliant and almost metallic colors; the vibrant effect is arrested in the lower half by the rigid figure of Christ, in pale opaque enamel, and by the solid structure of the sarcophagus. Despite its small size and jewel-like quality, this plaque has the power and emotion of a large sculptural group. It was studied by Georg Swarzenski, who believed it was not meant to be part of a series representing the scenes of the life of Christ, but an isolated plaque to be used as a pax or as a small devotional picture for the home.

Lent by Mr. and Mrs. Jack Linsky

French, about 1470

173 The Coronation of the Virgin

Translucent enamel on silver

D. 2½ in. (6.3 cm.) without frame of later date

The Virgin, looking almost like a child, kneels between the Father and the Son and in front of the Holy Spirit, represented not as a dove but as a man much like the others. All three are blessing, and the Father and Son together hold the orb. Christ is identifiable by his partial nakedness, a reference to the Crucifixion. The crown is not held by the Father and Son, as it is in most representations of the Coronation, but by two angels above. The idea of the Virgin being crowned by, or in the presence of, the Trinity originated in Germany in the fifteenth century and was soon adopted in England and France. Colin Eisler has compared the style of this medallion to that of French paintings of about 1470, and William Wixom has compared it, both in style and iconography, with paintings and stained glass from the circle of the Maître de Moulins. Though associable with the International Style, the medallion has characteristics—the architectural throne, for one—that point to a later style.

EX COLL. Luigi Grassi, Florence.

EXHIBITIONS: *The International Style: The Arts in Europe around 1400*, Walters Art Gallery, Baltimore, 1962; *Treasures from Medieval France*, Cleveland Museum of Art, 1966.

BIBLIOGRAPHY: Philippe Verdier, *The International Style: The Arts in Europe around 1400* (catalogue), Baltimore, 1962, no. 131, pl. CXVI; Colin Eisler, "Le gothique international," *Art de France*, IV (1964), p. 289; William D. Wixom, *Treasures from Medieval France*, Cleveland, 1966, no. VI 24, ill.

Lent by Mr. and Mrs. Germain Seligman



174 175

Two sections of a border

Pot metal

174: 19¾ × 8½ in. (50.2 × 21.6 cm.); 175: 20 × 8½ in. (50.8 × 21.6 cm.)

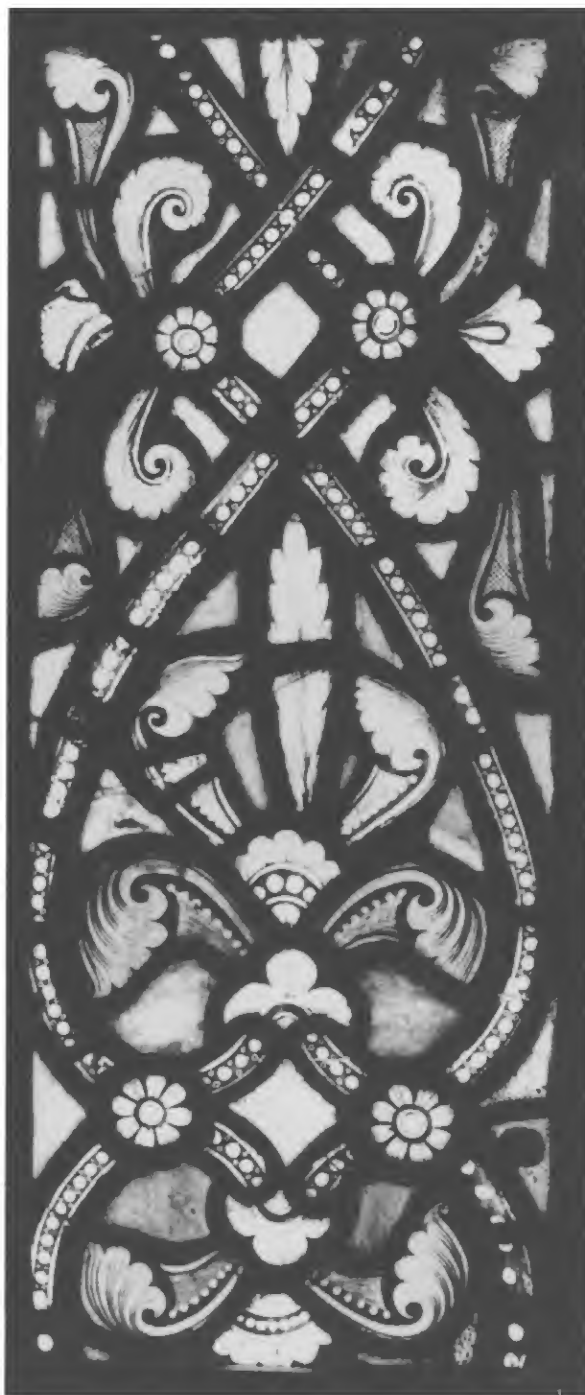
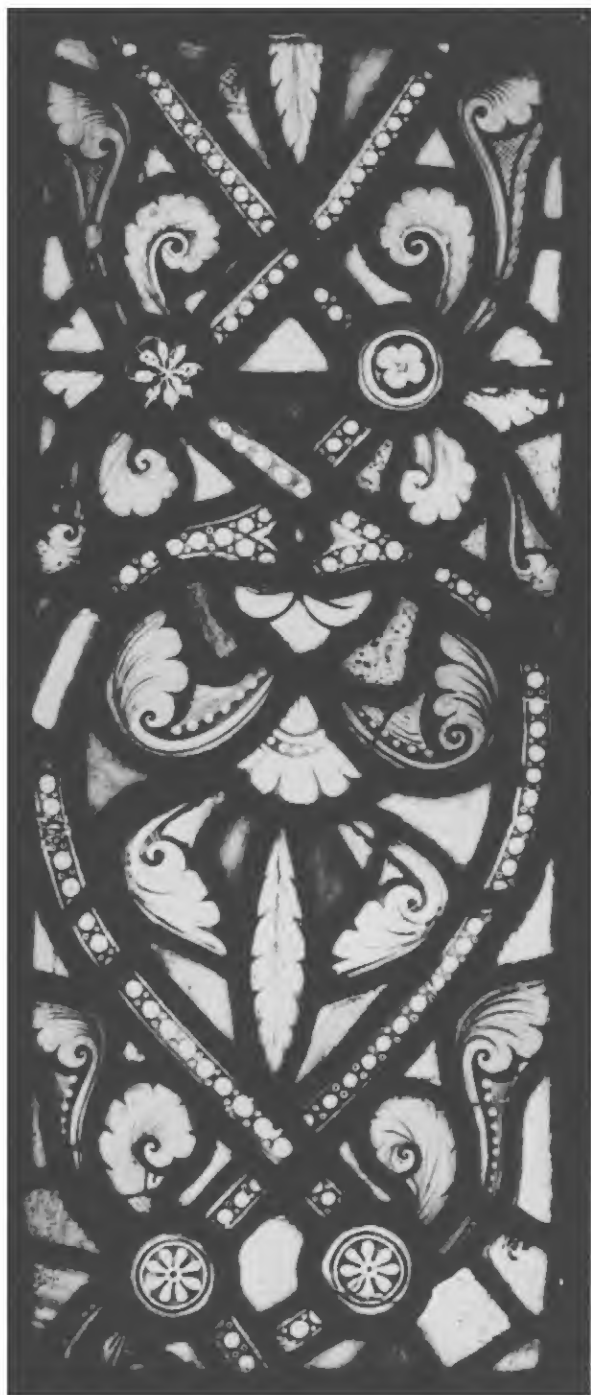
Few remnants of the glazing of Abbot Suger's choir at Saint-Denis have survived the changes and restorations to the building in the past eight hundred years. Some of the original scenes have been inserted in the choir chapels at the abbey, but the ornamental glass surrounding them is the work of Alfred Gérente, glazer in charge of the restoration of 1849. Although it had been established on the basis of fragments and early drawings that Gérente worked from original models, no examples showing any of the complete designs of the original ornament were known until the recent discovery of these and other pieces. The two shown here provide the entire design for the border used by Gérente around the Life of Moses window in the St. Peregrine Chapel. Another incomplete fragment is in the Metropolitan Museum. The earliest record of this design is a drawing published by Charles Cahier and Arthur Martin in 1844, but parts of the border, removed with all the windows in 1799 by Alexander Lenoir, must have been returned to the abbey in 1831 and reinstalled by François Debret, architect in charge of the restoration initiated by Napoleon. These original fragments must have been discarded by Gérente.

Typical of the work at Saint-Denis, and seen in these two examples, is the precision with which the pieces are cut, fitted together, and painted. The ornament is especially rich in detail, a characteristic that has led scholars to postulate a relationship to enamels, as a source for both the technique and the design. The piece on the right is remarkably well preserved, the most notable restorations being the four small bosses that join sections of the pearled band. The one on the left has been more extensively restored, but it does preserve two of the original bosses—those in the upper left and lower right portions of the panel.

PROVENANCE: Abbey of Saint-Denis.

BIBLIOGRAPHY: Charles Cahier and Arthur Martin, *Monographie de la Cathédrale de Bourges, Les vitraux du XIIIe siècle*, Paris, 1844–1849, pl. D, b; N. H. J. Westlake, *A History of Design in Painted Glass*, I, London, 1881–1894, p. 29, pl. XII; Louis Grodecki, "Fragments de vitraux provenant de Saint-Denis," *Bulletin monumental*, CX (1952), pp. 53–55, pl. p. 53; Erwin Panofsky, *Abbot Suger on the Abbey Church of Saint-Denis and its Art Treasures*, Princeton, 1946, pp. 72–77 and 192–201.

Lent anonymously



176 177

Two sections of a border

Pot metal

176: 14 × 5¾ in. (35. × 14.5 cm.); 177: 5½ × 5¾ in. (14 × 14.5 cm.)

This border can be identified by a sketch, now in the Bibliothèque Municipale at Compiègne, made by the architect Charles Percier in 1794 during his sojourn at Saint-Denis. In this drawing Percier recorded details of five of the twelfth-century windows before they were unmounted, taken apart, and removed from the abbey in 1799. Numbers 176 and 177 are part of this border, and another fragment attached to part of a scene is now in the Cluny Museum. The Cluny example and remains discovered at Twycross, in England, indicate that the subject of the window was the Life of St. Benedict. Though this legend is not mentioned by Suger in his account of the construction of the choir, there is little doubt that it was included in his glazing program. The character of the ornament, with its emphasis on painted detail and centralization of motif, is of the style associated with the workshops employed by Suger. The location of this window at Saint-Denis cannot be ascertained, but it was probably either in the Chapel of St. Benedict in the crypt or in the choir.

BIBLIOGRAPHY: Louis Grodecki, "Une scène de la vie de Saint Benoît provenant de Saint-Denis au Musée de Cluny," *La Revue des Arts*, 4 (1958), pp. 161 ff., pls. 2, opp. p. 168.

Lent anonymously



French, Clermont-Ferrand, about 1185–1195

178 Two angels from a Nativity

Pot metal

9 × 13 in. (22.8 × 33 cm.)

The original location of this fragment from a Nativity in the Cathedral of Clermont-Ferrand is unknown. It is believed to have been part of a window from the destroyed Romanesque church, reused in the later Gothic structure. Cathedral records of 1835 indicate that this and other panels from an Infancy of Christ cycle were then in the Chapel of St. Anne on the north side of the nave. During the 1913 restoration of the glass in this chapel, directed by the architect Ruprich Robert, this fragment was removed and replaced by a copy.

The two angels are painted in a broad, simple style and are probably the work of the atelier responsible for the earlier glass in the choir of the Cathedral of Lyons. The soft, clinging drapery and the classical proportions of these figures suggest Italian influence, which has also been cited as the reason for the Byzantine character of the iconography. The angels flanking the star gesture toward the lower portion of the panel. This part of the scene, still in situ, shows the cave in which the Nativity takes place, where the Virgin is seated on a mattress and the Child placed upon an altar. It recalls such examples as the earlier mosaic in the Monastery of St. Luke near Delphi. This piece thus demonstrates the preference for Eastern models in the area of Lyons at the end of the twelfth century and contributes to our understanding of the artistic relationships between Byzantium and the West at that time.

PROVENANCE: Cathedral of Clermont-Ferrand.

EX COLL. Gaudin, Paris.

EXHIBITION: Stained Glass from the XIth to the XVIIIth Cent., Demotte, Inc., New York, 1928.

BIBLIOGRAPHY: Louis-Jacques Demotte, *Stained Glass from the XIth to the XVIIIth Cent.* (catalogue), New York, n.d., no. 2; Henri du Ronquet, *Les Vitraux de la Cathédrale de Clermont-Ferrand*, 1932, p. 96, pl. opp. p. 96; Louis Grodecki, "Un groupe de vitraux français du XIIe siècle," *Festschrift Hans R. Hahnloser*, Basel and Stuttgart, 1961, p. 298, no. 20.

Lent anonymously



179 Christ with two apostles

Pot metal

15½ × 12½ in. (39.4 × 31.8 cm.)

This fragment and numbers 180, 181, and 182 are among the outstanding examples of early French stained glass in this country. These pieces, together with others now in European museums and collections, are from a series of lost windows removed by the glazer Vincent Lorcher from the Chapel of Notre Dame in the Cathedral of Troyes during the restoration of 1840–1845. In subject, style, and patterned background this panel is related to one in the Victorian and Albert Museum showing the Multiplication of the Loaves and Fishes. The window from which these panels came must have illustrated the Miracles of Christ, with this one representing the Healing of the Lame Man, whose bed is partially preserved on the right. Two other pieces in the Victoria and Albert and one in a private collection in Paris are from a window describing the Temptation. Such extensive treatment of the public life of Christ was rare in stained glass before the beginning of the thirteenth century. The glass has been dated from before 1200 to as late as 1225. Comparisons have been made with a manuscript produced about 1190 in the scriptorium of Clairvaux and to windows at Orbais and in the choir of Troyes. After the destruction by fire of the tenth-century Cathedral of Troyes, in 1188, the foundation of the new choir was laid in 1208, and the building was not achieved until 1223. If these windows were planned for the new choir, as has been thought, they could not have been made before 1210 at the earliest unless they were executed before the construction began. If this were the case, it would explain why these panels are too small for the existing apertures of the choir and why their style is so closely related to that of an earlier period. These windows were undoubtedly of local origin and the work of a single master. Their style profoundly influenced later ateliers working at Troyes.

PROVENANCE: Cathedral of Troyes.

EX COLL.: Greau, Paris; Bideaux, Paris; Joseph Brummer, New York.

EXHIBITION: Metropolitan Museum of Art since 1949.

BIBLIOGRAPHY: Parke-Bernet sale catalogue of the Joseph Brummer Collection, New York, April 21, 1949, no. 823; *The Metropolitan Museum of Art Bulletin* (Summer 1950), p. 22; Louis Grodecki, report of March 23, 1955, *Bulletin de la Société Nationale des Antiquaires de France*, Paris, 1954–1955, p. 127; Jean Lafond, "Les Vitraux de la Cathédrale Saint-Pierre de Troyes," *Congrès Archéologique de France, CXIIIe session, 1955*, Orleans, 1957, p. 45; Bernard Rackham, *A Guide to the Collections of Stained Glass*, Victoria and Albert Museum, London, 1936, p. 28, no. C107/1919; L. Grodecki, "Problèmes de la Peinture en Champagne," *Romanesque and Gothic Art (Studies in Western Art, I)*, 1963, p. 135, pl. XLVII, no. 6.

Lent by Mr. and Mrs. Alastair B. Martin



180 An apostle

Pot metal

12 × 2½ in. (30.5 × 6.4 cm.)

Related in the drawing of the features and in the modeling of the draperies to the preceding panel, this small fragment is another example of the distinctive style of this remarkable master. The gesture of the apostle pressing his hand against his chin is a mirror image of the pose of the disciple on the left side of the panel from the Martin Collection. While the subject of this piece is uncertain, it was probably part of another of Christ's miracles and from the same window as number 179 and the Miracle of the Loaves and Fishes in London. The movement of the figure, the constricting frame with its semiarched top, and the red background (a color frequently used to represent interiors) suggest that the apostle is stepping from a doorway. A similar arrangement of a figure framed by an arched opening may be seen in another panel from Troyes, now in the Victoria and Albert Museum. This scene and two others in a private collection in Paris, all describing legends of St. Nicholas, have also been attributed to this master.

EX COLL. Garnier, Paris.

EXHIBITION: Stained Glass from the XIth to the XVIIIth Cent., Demotte, Inc., New York, 1928.

BIBLIOGRAPHY: Louis-Jacques Demotte, *Stained Glass from the XIth to the XVIIIth Cent.* (catalogue), New York, n.d., no. 3; Louis Grodecki, report of March 23, 1955, *Bulletin de la Société Nationale des Antiquaires de France*, Paris, 1954-1955, p. 127; Jean Lafond, "Les Vitraux de la Cathédrale Saint-Pierre de Troyes," *Congrès Archéologique de France, CXIIIe session, 1955, Troyes*, Orleans, 1957, p. 45; L. Grodecki, "De 1200 à 1260," in Marcel Aubert et al., *Le Vitrail Français*, Paris, 1958, p. 118; L. Grodecki, "Problèmes de la Peinture en Champagne," *Romanesque and Gothic Art (Studies in Western Art, I)*, Princeton, 1963, p. 136.

Lent anonymously



181 Apostles gathered at the Virgin's bier

Pot metal

16¾ × 9¾ in. (42.5 × 24.8 cm.)

Apocryphal legends from the later life of the Virgin Mary were among the most popular themes introduced into Christian iconography in the later part of the twelfth century. This panel and number 182, both identified as belonging to the early glass from Troyes, are presumably parts of a window that depicted the Dormition of the Virgin. This panel is from a Death of Mary. Fragments of the other half of the scene, in which Christ receives the soul of his dead mother, are now in the collection of Mrs. Ernest Brummer, New York. The distinctive style of these panels has led to the speculation that the master who designed them may have been a book illuminator. He applied the paint in thick, successive layers like the overpainting in miniatures, and his preference for ornament, particularly on the backgrounds, could have been inspired by illuminations. This type of painted background appears in Parisian and Rhenish glass dating from the end of the twelfth century. The band of ornament at the right is characteristic of this master's work, but it may have actually been from another window and added to this panel during restoration. At least three border designs have survived on fragments of this series, indicating that each window was originally framed by a different design. Other fragments of this design are found in the border of the Temptation of Christ now in the Victoria and Albert Museum. The lower part of this piece, including the green background and part of the corner motifs, has been restored, and the inscription has been added.

BIBLIOGRAPHY: Bernard Rackham, *A Guide to the Collections of Stained Glass*, Victoria and Albert Museum, London, 1936, pl. 7.

Lent anonymously



French, Troyes, about 1200

182 Censing angels, shown as the accompanying hosts of the ascending Virgin

Pot metal

18½ × 17⅜ in. (47 × 44 cm.)

The original design of the window portraying the Dormition of the Virgin, to which this and the preceding example belonged, can be reconstructed from this panel. It was composed of intersecting half circles, a scheme derived from the simpler compositions of circles and rectangles of the early twelfth century but characteristic of the more complex arrangements of forms introduced in French windows toward the end of the century. The figures combine certain aspects of Romanesque painting, such as the chevron-like folds and dart-shaped terminations of the drapery, with a new breadth of form that heralds the Gothic style. This combination of styles makes these early windows from Troyes important survivors of the turning point in French art that occurred around the year 1200.

The master of these windows employed few colors in his compositions, but the interrelationships are exceptional. Combinations of two shades of blue—here, one sapphire and the other with a light-greenish cast—are rare in windows of this period but common in later glass. The deep ruby red, pink, and light yellow are equally unusual. His remarkable color sense is another reason for believing that this master was trained as an illuminator.

Lent by Mrs. Ernest Brummer



183 184 185

Three scenes from the legend of the Seven Sleepers of Ephesus

Pot metal

26½ × 25 in. (67.3 × 63.5 cm.)

These panels are from a window in the Gothic cathedral of Rouen. Another from the same window is in the Worcester Art Museum (acc. no. 1921.60), and still other fragments are said to be in storage at the cathedral. The series was designed for the aisles of the nave built after the fire of 1200, and presumably it was set in the multiform medallion style common in France in the first half of the thirteenth century. A century later the addition of side chapels to the nave necessitated the removal of the glass. Since it was apparently highly regarded—fourteenth-century records mention the windows as the *belle verrières*—it was used, probably recut, in the narrow lancets of the new chapels. A number of the scenes are still in place.

The legend of the Seven Sleepers of Ephesus was one of the most popular of the thirteenth century. It concerns the fate of seven Christians accused by their relatives before the Emperor Dacian (Worcester panel) of refusing to sacrifice to pagan gods. As punishment they were sealed in a cave to die but through divine intervention fell asleep. The present panels illustrate incidents that took place after the awakening and release of the martyrs some two hundred years later. Number 183 shows one of them, Malchus, being apprehended by the people of Ephesus because of the antiquity of the coins with which he attempted to buy bread for his companions. In number 184 Malchus is brought by the baker before the Consul Antipater and Martin, bishop of Ephesus, to explain his possession of the coins. (An inscription at the top of this panel probably explained this scene, but it has been restored and disordered.) Number 185, which is more extensively restored than the others, depicts the martyrs after their release, praying in the cave. The style is free and strong in execution, and the design is distinctive. The artist has concentrated on the figures, excluding everything else but the necessary elements of setting. Yet the scenes are so skillfully designed that they do not appear overcrowded. The emphasis is on narrative, expressed through the lively gestures and tension of the poses, continuing a tradition in western French glass painting that extends back into the twelfth century. The window is probably the work of the St. John the Baptist master, who is said to have executed the earliest and finest windows in the nave at Rouen and who was perhaps influenced by the St. Lubin master, his contemporary at Chartres. These panels rank among the best of French stained glass of the period.

PROVENANCE: Cathedral of Rouen.

EX COLL. Henry C. Lawrence, New York.



BIBLIOGRAPHY: American Art Gallery sale catalogue of the Henry C. Lawrence Collection, New York, January 28, 1921, pp. 37-40, nos. 375-377, ill.; John Lafond in Armand Loisel, *La Cathédrale de Rouen*, Paris (H. Laurens), 1924, pp. 111-112; Louis Grodecki, "Les vitraux," *Bulletin Les monuments historiques de la France*, 1956, no. 2, p. 101 ff.; *Bulletin of the Worcester Museum of Art*, 1921, p. 26.

Lent anonymously

French, Picardy or Champagne, about 1220

186 187

Two roundels representing Ver (Spring) and Grammar

Pot metal

D. 23 in. (58.4 cm.)

These roundels are undoubtedly from one of the great rose windows that crowned the glazing of a Gothic cathedral. Within the immense circular apertures lighting the nave and transepts were recorded the most important cycles of Christian theology and the most profound expressions of medieval thought. It is impossible to reconstruct the iconography of the window from which these roundels came, but it probably represented a *Speculum Doctrinale*, or Mirror of Instruction. As described by Vincent of Beauvais, the *Speculum Doctrinale* combined labor and learning, and included such topics as the seasons, the labors of the months, and the liberal arts. Such encyclopedic concepts often appeared in stained glass, particularly in the northeastern part of France during the thirteenth century. The style of these roundels is related to examples in northeastern France. The tight bunching of folds, the swirling lines of drapery, and the restraint of the figures recall early glass at Laon, Soissons, and Saint Quentin—windows so similar that they have been called products of a school derived from the same atelier.

The symbolism of the figure of Ver does not conform to others of this period. The personification of Spring is usually shown in medieval calendars frontally and holding flowering plants instead of a bird's nest. However, a profile figure with a bird's nest, probably derived from Byzantine sources, is sometimes used to represent May and appears in German manuscripts of the twelfth century. If this figure originally depicted May, the inscription was probably changed during an early restoration, perhaps at the time the head was repaired. The representation of Grammar as one of the arts of the trivium is of classical origin. The figure seated before her pupil with a raised switch is the most frequently portrayed type during the Middle Ages and is seen in the north rose window at Laon, in glass from St. Yved de Braine now at Soissons, and carved on innumerable church portals. The upper left portion of this roundel originally contained a second pupil and possibly an inscription. The borders of the roundels are modern.

EX COLL. Chapée, Paris.

Lent anonymously





STAINED GLASS

West French, about 1215–1225

188 Martyrdom of two saints

Pot metal

D. 21 in. (53.3 cm.)

Little is known of the history of this piece except that it is supposed to come from a private collection near Le Mans. It is technically of high quality and has a sophistication of style that suggests the work of an accomplished master. Unfortunately its relationships to glass from any of the major centers of production in France in the first quarter of the thirteenth century are not close enough to be conclusive. The proximity of Le Mans to Chartres and a slight resemblance of its figure style to that of the St. Eustace atelier at Chartres are reasons for assuming a west French origin. The central portion of the roundel has been reset in a background and border of old glass. Though the scene has not been identified, it probably once included more figures. Part of the head of another martyr has been set into the red border strip, and pieces of chain mail have been used as stopgaps in the blade of the raised sword and the robe of the martyr in the lower part of the scene.

Lent anonymously

French, Soissons (?), about 1220–1230

189 Figures offering fruit to a king

Pot metal

21¾ × 16⅞ in. (55.3 × 41 cm.)

Although this panel is said to have come from the church of St. Remi of Reims, the provenance is difficult to prove since there is little information on the lost windows from this monument. It can, however, be related on the basis of style to this area of France as a product of the so-called school of Aisne, whose workshops were active during the first third of the thirteenth century. Fragments now in the Marmottan Museum in Paris that have been attributed to the Cathedral of Soissons are similar in color, scale, and composition. Other comparisons with glass at Soissons may be cited, including the heads in this panel, which reproduce the features of the prophets in the clerestory windows, and the drapery style, which corresponds to glass in the earliest windows in the ambulatory. The panel has been carelessly restored, cut down in size, and repainted in part, so that it is difficult to identify the scene or legend represented. In spite of these alterations, the glass retains the high quality of workmanship characteristic of this remarkable school.



Lent anonymously

190 Synagogue

Pot metal

26 × 20 in. (68.5 × 50.8 cm.)

Several unidentified fragments, number 5460–1858 in the Victoria and Albert Museum, number 46–42 in the Walters Art Gallery, Baltimore, and a window in the Dépôt des Monuments Historiques, Sens, are evidently related to this piece. The examples in the Walters Gallery and the Dépôt are close to the windows of the Life of Christ in the upper choir of the Cathedral of Sens, which on the basis of its architecture cannot be dated before 1230. Common to all this glass is the interlacing and branching of vine tendrils and spiky foliage. While the same type of ornament is found at Poitiers, Bourges, and Canterbury, only at Sens is it combined with other aspects of style that distinguish this piece. These stylistic traits, purity of color, elegance of proportion, and fluidity of line, are found in the earliest windows of the ambulatory. Yet when compared closely with the early glass at Sens, this piece shows a marked reduction of painted detail and simplification of form. Perhaps it is the work of a younger master, under the influence of the earlier workshops. It may also be the link between the first glazing program and the later choir windows. Synagogue and a lost pendant, Ecclesia, were juxtaposed with a Crucifixion scene, a scheme common to stained glass of the Middle Ages. Synagogue, representing the old law, is shown, veiled, her lance (symbolizing power) broken before the miracle of redemption. She will be replaced by the new law, the Church, depicted with a chalice, who offers redemption to mankind. The two figures are sometimes included in the Crucifixion scene, but more frequently, particularly in the Champagne region, are set in adjoining frames. They appear more often in typological or symbolic windows than in narrative Passion sequences. It is impossible to determine the type of window to which this piece belonged.

EXHIBITION: Stained Glass from the XIth to the XVIIIth Cent., Demotte, Inc., New York, 1928.

BIBLIOGRAPHY: Louis-Jacques Demotte, *Stained Glass from the XIth to the XVIIIth Cent.* (catalogue), New York, n.d., no. 6 (attributed to St. Remi of Reims); Bernard Rackham, *A Guide to the Collections of Stained Glass*, Victoria and Albert Museum, London, 1936, p. 28, pl. 2A; William D. Wixom, *Treasures from Medieval France*, Cleveland, 1967, p. 156, p. IV, 21; Louis Grodecki in Marcel Aubert et al., *Le Vitrail français*, Paris, 1958, p. 139.

Lent anonymously



French, Auxerre (?), about 1245

191 Scene from the life of St. Nicholas of Bari

Pot metal

29¾ × 23 in. (75.5 × 58.4 cm.)

Recorded among the miracles of St. Nicholas of Bari is the resuscitation of three murdered clerics whose dismembered bodies were found by the saint in a pickling tub. In this scene the three young men are being put to death by the innkeeper and his wife. The legend itself is of French origin and is one of the most frequently illustrated of the saint's miracles in the windows of the thirteenth century. This scene appears in almost identical form at Chartres, Bourges, and Tours. Traditionally, this panel has been thought to have been removed from the Cathedral of Auxerre during the restoration of the windows in the nineteenth century. Panels, contemporary with this one, showing other episodes in the life of St. Nicholas now glaze one of the bays of the choir at Auxerre, but the cycle is incomplete. Among the missing scenes are those relating to the miracle of the three clerics.

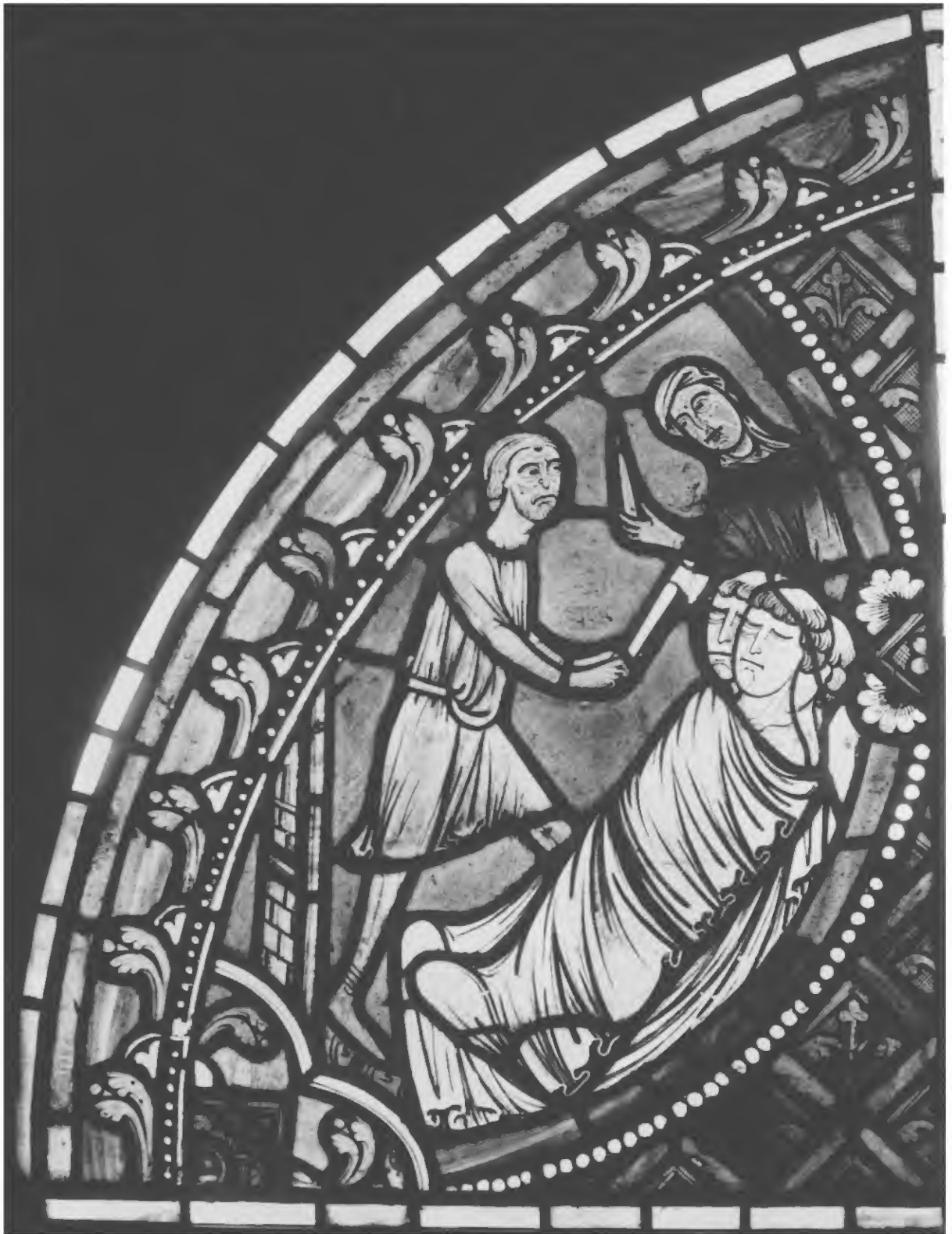
The work of the St. Nicholas master at Auxerre is distinguished by a curious mixture of influences. His figure style and color reflect trends that emanated from Paris ateliers during the 1240s, while the arrangement of his windows in circular medallions on a grid plan is reminiscent of glass at the end of the twelfth century. These traits are also seen in this panel. While the provenance of this piece cannot be proven without further investigations, there is sufficient evidence to presume a close relationship with the ateliers of Auxerre.

EX COLL. Navarre, Auxerre.

EXHIBITION: Stained Glass from the XIth to the XVIIIth Cent., Demotte, Inc., New York, 1928.

BIBLIOGRAPHY: Louis-Jacques Demotte, *Stained Glass from the XIth to the XVIIIth Cent.* (catalogue), New York, n.d., no. 12.

Lent anonymously



French, possibly Tours, about 1260

192 St. Remi baptizing Clovis, king of the Franks

Pot metal

27½ × 18 in. (69.9 × 45.7 cm.)

In part restored, this panel nevertheless retains basic stylistic traits that relate it to glass produced in the Loire Valley during the second half of the thirteenth century. The marked elongation of the figures, somewhat mannered in gesture and painted with free and summary strokes of the brush, is characteristic of Parisian glass of the middle of the century. But specific qualities in the drawing and composition are more closely related to a local variant of the Paris tradition centered in Tours.

The blue diapered background is a restoration, the date of which can be established by other related panels having the same ground that were installed in 1845 in the parish church of Wilton in England. Though the Wilton glass is said to have been removed from French churches during the Revolution, and some of it is certainly of Paris origin, no more definite provenance for the panels related to this one can be established.

Lent anonymously



French, Normandy or Anjou, about 1325

193 194 195

Three bishop saints

Pot metal and silver stain

193: $47\frac{1}{4} \times 18\frac{1}{2}$ in. (120 × 47 cm.); 194: $47\frac{1}{4} \times 18\frac{1}{2}$ in. (120 × 47 cm.); 195: $47\frac{1}{2} \times 15\frac{3}{4}$ in. (120 × 40 cm.)

These panels are stylistically related to windows in northwestern France dating from the first quarter of the fourteenth century. The unusually long fingers and the curiously drawn eyes and ears are common to windows at Fécamp, Vendôme, and Rouen, as well as those reputed to have come from Evron, now installed in the Gothic Chapel at The Cloisters. The silver stain in the ornamentation of the vestments and the hair of the figures established the date as after the second decade of the fourteenth century. Other characteristics, including sharp contrasts of tone, saturated color, angularity of form, and rigorous line, confirm this dating.

The bishops in this series seem to be those especially revered in western France, where windows depicting saints as well as ecclesiastical patrons were popular during the fourteenth century. Number 193 is probably St. Aubin, bishop of Angers, resuscitating a dead child. Number 194 is St. Julian of Le Mans performing his most famous miracle, striking water with the pastoral staff given to him by Pope Clement. The bishop in number 195 is unidentifiable. Two additional figures belonging in this series are: a bishop, probably St. Augustine, in the Burrell Collection in the Glasgow Art Galleries and Museum, and a fragment showing St. Nicholas raising the orphan boys of Roncaglia, in the Philadelphia Museum of Art. All the panels, which have been removed from grisaille backgrounds, belonged to the "banded" window type, so called because among the multiple lights of fourteenth-century apertures their figures, on grisaille backgrounds, appeared as strips of color on white. The panels are remarkably well preserved, the most extensive restorations being the repainted face and added upper and lower edges of number 194. The size of these panels and the high quality of the glass suggest that they once glazed an important church. While their provenance has not yet been established, they have been associated with lost glazing from the Church of Evron.

BIBLIOGRAPHY: Roy Grosvenor Thomas, *Stained Glass*, London, n.d., p. 4; *Stained and Painted Glass in the Pennsylvania Museum* (catalogue), Philadelphia, 1925, pp. 16–18, pl. 11 (attributed to St. Pierre of Chartres); *Stained and Painted Glass, Burrell Collection*, Glasgow, 1965, p. 9, no. 5, ill.

Lent anonymously







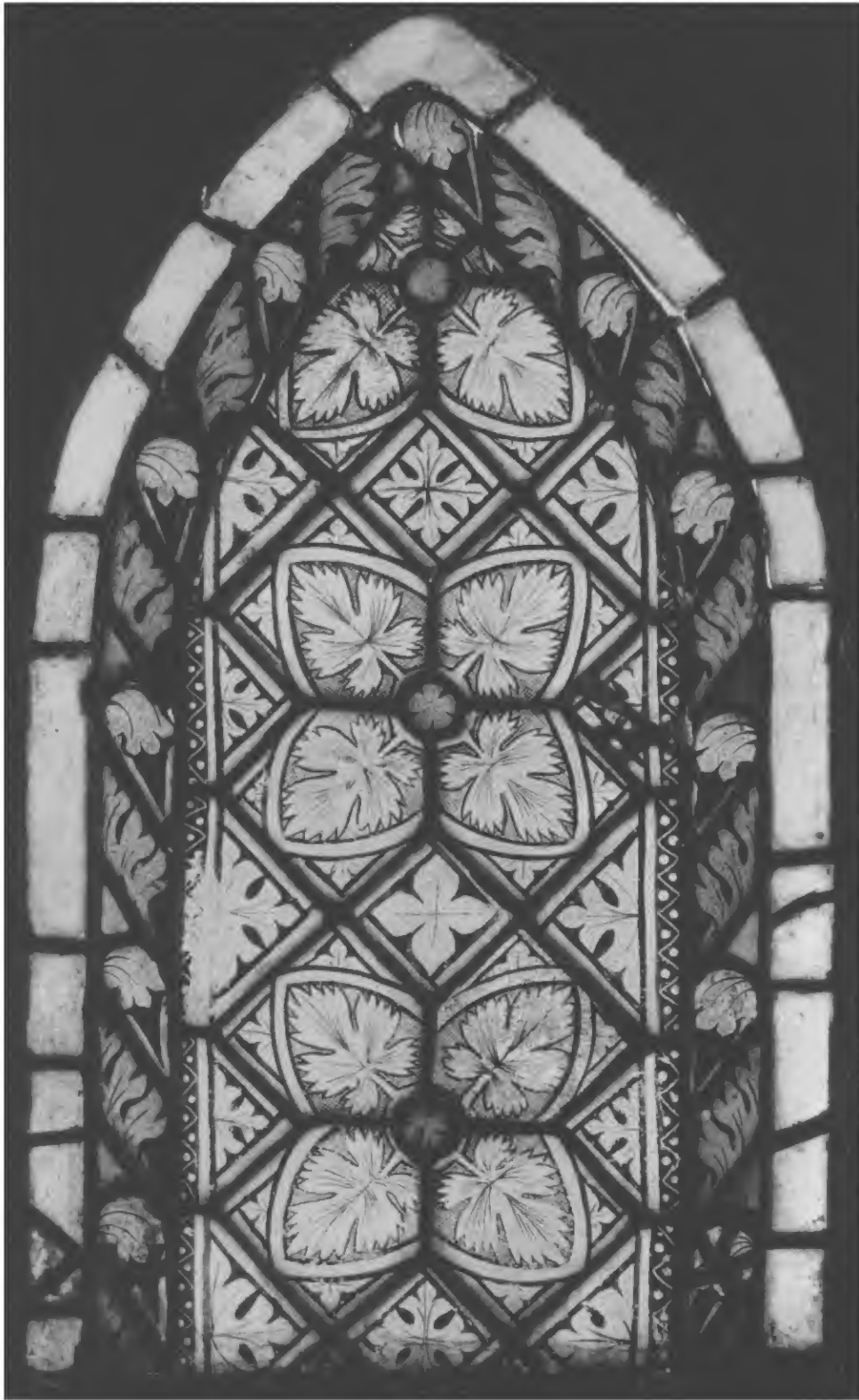
196 Panel with aconite leaves

Pot metal and grisaille

22 × 13 1/4 in. (56 × 33.3 cm.)

The ban of 1134 by the Cistercian Order against colored glass and the representation of the human figure in art stimulated the development of non-figural grisaille decoration. This splendid example of a comparatively rare type of window was undoubtedly made for a Cistercian church. The restriction was effective only until the beginning of the fourteenth century, and provincial monasteries introduced bits of tinted glass into their church windows even earlier. By the end of the first quarter of the century, colored bosses, ribbons, and even borders had been added. This practice was especially popular in Austria, where there was a rich tradition of chromatic glass painting. The vivid foliate border and bosses inserted in this panel demonstrate the important role color had assumed in grisaille windows by the third decade of the century. The design of the white glass is composed of two interacting systems of ornament. A diaper pattern of leading acts as a rigid frame for the painted quatrefoils. These painted elements are in turn divided into two groups: the dominant one, a sequence of naturalized leaf forms, surrounding a colored center; the subordinate one, a series of geometric quadrilobes set as quarries. This particular interrelationship of forms, centralization of dominant elements, and combination of grisaille and strong color is typical of the school active in the Annaberg region of lower Austria at the beginning of the second quarter of the fourteenth century. Originally a rectangle, this panel now terminates in a pointed arch, and the re-leaded border partially obliterates the zigzag band surrounding the grisaille. Other restorations include the white edge fillet and two of the aconite leaves, which have been given a stippled surface to simulate age.

Lent by Mrs. Ernest Brummer



STAINED GLASS

South Austrian, about 1350

197 The Visitation

Pot metal

24 × 10³/₈ in. (61 × 26.3 cm.)

Of unknown provenance, this panel is probably from one of many small churches in southern Austria glazed during the middle years of the fourteenth century. The style of the glass, although lacking the refinement of the major workshops, is nevertheless typical of its period in such features as the large foliate nimbi, the pearled band of ornament surrounding the scene, the drapery folds that terminate in hooked lines, and the sensitive, tender gestures of the figures. Restorations made with old glass in portions of the drapery have resulted in an elongation of the figures and loss of the pearled border, and there is some repainting in these restored areas. In spite of these distortions of the original design, this piece retains the naïve charm characteristic of south Austrian stained glass of the fourteenth century.

Lent by Mrs. Ernest Brummer



French, first quarter of the XIV century

198 Purse with two lovers under an oak tree

Linen embroidered with silk and gold threads; split stitch on ground of underside couching in geometrical diapering

5½ × 6 in. (14 × 15.2 cm.)

This purse is one of those rare objects of personal use still preserved. The scene—two lovers looking like Adam and Eve in fourteenth-century costume and picking up acorns instead of apples—is comparable to other illustrations of courtly life on secular objects such as mirror cases, combs, or caskets. A similar bag is in the Museum für Kunst und Gewerbe, Hamburg (*Neuerwerbungen*, 1956, pp. 28–32).

EX COLL. Engel-Gros Collection.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: Drouot sale catalogue of the Engel-Gros Collection, December 6, 1922, no. 88; [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 102; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, IV, New York, 1960, pp. liv, 54, fig. 169, pl. 128.

Lent by Irwin Untermyer



German, Lower Saxon, XIV century

199 Altar hanging (incomplete)

Linen embroidered with silk; faces and inscriptions painted
 60 $\frac{5}{8}$ × 61 $\frac{1}{8}$ in. (154 × 156 cm.)

The iconography of this embroidery reveals knowledge of the relationship between the Old Testament and the New such as only a specialist would have now, but that a nun could well have had in the Middle Ages. The scenes are conceived in pairs, the Old Testament one preceding. Upper row, left to right: the Flowering of Aaron's Rod, and Gideon's Fleece; the Annunciation; the Closed Gate of Ezekiel, and the Burning Bush; the Nativity. Second row: David Acclaimed; the Entry into Jerusalem; the Sacrifice of Isaac; Christ Carrying the Cross. Third row: Moses Receiving the Law; the Pentecost; Moses Striking the Rock, and the Manna; Christ Appearing in the Bread of the Consecration. The borders are decorated with both religious and secular figures as well as scrolls and the heraldic devices of the Landgrave of Hesse and the House of Lichtfuss. The hanging, which shows more feeling and knowledge of the subject matter than artistic sophistication, has been attributed to the Convent of Wienhausen in Saxony. Many embroidered pieces were produced here in the late Middle Ages, it is true, but the style of the known ones is quite different from this. Moreover, their subject matter is often secular, and there is no comparable treatment of Old and New Testament scenes in the ones with religious subjects. The Wienhausen pieces of this same period have scenes separated by bands with armorial devices, but the scenes are not separately framed, as here. Finally, embroidered in wool rather than silk, the Wienhausen examples never have this richness of geometric decoration, nor an equivalent meticulousness of execution. On the other hand, designs resembling these appear on a cope with scenes of the martyrdom of saints, in the Victoria and Albert Museum. The cope is said to come from Hildesheim, and at one time our altar hanging was attributed to the same center. The hanging could have come, however, from any of a number of Lower Saxon nunneries that produced embroideries. The whereabouts of the missing portion is not known.

EX COLL. Princess of Hohenzollern-Sigmaringen.

EXHIBITIONS: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940; The Cloisters, intermittently since 1947.

BIBLIOGRAPHY: Louis de Farcy, *La broderie du XIe siècle jusqu'à nos jours*, Supplément II, Angers, 1919, p. 149, no. 181, ill.; Marie Schuette, *Gestickte Bildteppiche des Mittelalters*, III, Leipzig, 1927; [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 103, pl. II.

Lent by Mrs. W. Murray Crane



Italian, Tuscan, second half of the XIV century

200 St. Francis Receiving the Stigmata

Velvet and linen embroidered with silk, silk floss, silver and gold threads, and seed pearls; fine split, chain, satin, stem stitches, and couching

33 × 29 in. (83.8 × 73.7 cm.)

The iconography and style of this embroidered panel follow Giotto-inspired prototypes, but the simplified monumentality of the master and his close followers has been tempered by the use of more architecture and trees. Mount Alvernia, however, is still visible. The powerful figure of the saint is quite close to Taddeo Gaddi's in the corresponding scene, part of a series, at the Galleria dell'Accademia in Florence. Even if perfect, embroideries seldom give the same impression as a painting, but this panel comes close to the strength and depth of one. The stitches, following the shapes like brushstrokes, and the large size contribute to this effect. Though perhaps made to form part of an altarpiece, this embroidered panel is important enough to stand by itself. There is no recorded name of an artist-embroiderer that can be ascribed to it, but the style seems to be Tuscan and not earlier than the middle of the fourteenth century.

EX COLL. Werner Weissbach.

BIBLIOGRAPHY: Yvonne Hackenbroch, *The Irwin Untermyer Collection*, iv, New York, 1960, pp. lxxv, 64, pl. 162, fig. 206.

Lent by Irwin Untermyer



201 The Adoration of the Magi, the Three Marys at the Tomb,
the Ascension

Linen embroidered with silk and silver-gilt threads; linen-floss padding, split and satin stitches and couching

9¾ × 7½ in. each (25 × 19 cm.)

These panels, probably from a chasuble, and a series with scenes of the life of Christ (see number 202), have been assigned on the grounds of style and technique to Geri Lapi, who before 1357 signed an embroidered altarpiece in the Cathedral of Manresa, Catalonia (GERI LAPI RACHAMATORE ME FECIT IN FLORENTIA). The figure style in the Manresa scenes seems closer to that of artists like Bernardo Daddi, while the figures in these panels seem closer in their proportions to late derivations from Giotto's style. The exception is the Adoration of the Magi; this seems to come from Taddeo Gaddi's fresco in the Baroncelli Chapel of Santa Croce, Florence. The background floral-scroll motif, done in relief and originally covered with gilt thread, must have given the same impression as the tooled gold-leaf backgrounds in trecento panel paintings. Even if the panels are not the work of Geri Lapi himself, they were done under his influence and probably in his workshop.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: Marian Hague, "Notes on some fourteenth-century embroideries in Judge Untermeyer's collection," *The Bulletin of the Needle and Bobbin Club*, xvii, no. 1 (January 1935), pp. 39-49; [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 104, pl. XLVI; Yvonne Hackenbroch, *The Irwin Untermeyer Collection*, iv, New York, 1960, pp. lxvii, 63, pl. 161, fig. 205.

Lent by Irwin Untermeyer



202 The Adoration of the Magi

Linen embroidered with silk and silver-gilt threads; linen-floss padding, split and satin stitches and couching

11½ × 16½ in. (29.2 × 41.9 cm.)

The principal scene of this panel resembles that of number 201, though Joseph appears here on the right. At the left is a group of hunters in late fourteenth-century dress, including a dwarf-sized bearded man holding a falcon. The presence of these figures in an Adoration, with their horses and dog, is mysterious. The panel apparently belongs in a series of twelve that with others, now lost, originally formed an altarpiece. Six of the extant panels are in the Cloisters collection and two more are in the Metropolitan Museum. All of them depict scenes of the life of Christ, but only this one contains anachronistic figures. It can be seen that the designer used different models for the Adoration figures and for the hunters. The faces are related but the bodies of the hunters are distinctly clumsy; the hunters have also been extensively restored and their shapes flattened. In the unrestored areas of the composition the stitches follow the shapes, giving volume and depth to the figures. The series of panels is often attributed to Geri Lapi, but the hand of the master himself may be questioned; the work of several master embroiderers is evident.

EX COLL. Leopold Iklé, St. Gallen, Switzerland.

EXHIBITION: Italian Panels and Manuscripts from the XIII and XIV Centuries in Honor of Richard Offner, Wadsworth Atheneum, Hartford, 1965.

BIBLIOGRAPHY: A. Fah, *Textile Vorbilder aus der Sammlung Iklé*, Zurich (n.d.); Louis de Farcy, *La broderie du XIe siècle jusqu'à nos jours*, Supplément II, Angers, 1919, p. 151, pl. 187; Samuel Wagstaff, *Italian Panels and Manuscripts from the XIII and XIV Centuries* (catalogue), Hartford, 1965, no. 46, pp. 32, 33, ill.

Lent by Robert Lehman



EMBROIDERIES AND TAPESTRIES

Franco-Flemish, about 1430–1435

- 203 St. Martin announcing to his parents that he will become a catechumen
 204 St. Martin bringing to life a dead man

Linen embroidered with silk, silver, and silver-gilt threads
 D. 6½ in. (16.5 cm.)

These roundels, together with number 205, belong to a series of thirty-two chronicling the life and miracles of St. Martin of Tours, the first of his miracles being seen here in his resurrection of a dead man. It is not known whether these roundels were made to adorn church vestments or an altar frontal or dossal. Although the embroidery technique is much the same throughout the series, the individual designs were created by a number of artists, possibly as many as seven. The artist who drew these two displays a perfect sense of composition within a round setting. His figures have the powerful build of some Burgundian sculptures. His dead man shows a relationship to a well-known contemporary illumination containing a dead Christ, by the Rohan Master in his *Hours of Yolande of Anjou*. Circular vignettes of similar effect are found in the oeuvre of the Bedford Master, who made illuminations for the Duke of Bedford before 1435. Probably a Netherlander, the Bedford Master worked in France. Though his style is not exactly like that of the embroideries, it at least demonstrates that circular compositions were used in the areas under French or Flemish influence.

EX COLL.: Salvadori, Florence; Joseph Brummer, New York.

EXHIBITIONS: Ausstellung kirchlicher Kunstwebereien und Stickereien der Vergangenheit, Crefeld, 1887 (roundel of Martin with his parents); Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940 (both roundels); La Collection Lehman de New York, Musée de l'Orangerie, Paris, 1957 (roundel of Martin with his parents).

BIBLIOGRAPHY: [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), Boston, 1940, no. 113; Parke-Bernet Galleries sale catalogue of the Brummer Collection, April 22, 1949, no. 511, p. 129; *La Collection Lehman de New York* (catalogue), Paris, 1957, no. 293, pl. CIV; Colin Eisler, "Two early Franco-Flemish Embroideries—suggestions for their settings," *Burlington Magazine*, CIX (October 1967), p. 577, fig. 41; Margaret B. Freeman, *The Saint Martin Embroideries*, New York, 1968, pls. I, VIII.

Lent by Robert Lehman





Franco-Flemish, about 1430–1435

205 St. Martin departing to become a soldier

Linen embroidered with silk, silver, and silver-gilt threads
D. 6½ in. (16.5 cm.)

This embroidery is part of the series represented by the two of numbers 203 and 204. The figures of this one are similar in style, and it is possible that it is by the same designer.

EX COLL.: Salvadori, Florence; Joseph Brummer, New York.

EXHIBITION: Ausstellung kirchlicher Kunstwebereien und Stickereien der Vergangenheit, Crefeld, 1887.

BIBLIOGRAPHY: Colin Eisler, "Two early Franco-Flemish Embroideries—suggestions for their settings," *Burlington Magazine*, CIX (October 1967), p. 577; Margaret B. Freeman, *The Saint Martin Embroideries*, New York, 1968, pl. II.

Lent by Mr. and Mrs. Alastair B. Martin



Flemish, about 1440–1445

- 206 St. Martin mocked and beaten as he rides his ass, the aggressors' horses miraculously stuck fast in the ground, and the aggressors begging the saint's forgiveness

Linen embroidered with silk, silver, and silver-gilt threads

7 $\frac{7}{8}$ × 6 in. (19.3 × 15.2 cm.)

Although sometimes considered part of the St. Martin series represented by numbers 203, 204, and 205, this panel lacks their French influence. Instead it shows Netherlandish characteristics, especially a relationship with works by Rogier van der Weyden. The technique differs, too, for here, especially in the foreground garments, we see the *or nué* technique, sometimes called the Burgundian technique, in which gold threads, placed horizontally, are fixed with silk stitches in various colors to give the effect of shadows and relief. This panel has been associated with the roundels not only by reason of related iconography but because it was physically related with some of them in a seventeenth-century chasuble decoration (Freeman reference, below, fig. 6). That this particular embroidery was highly appreciated in its day is evident in the existence, in the University Library of Upsala, of a drawing made after it.

EX COLL.: Arthur Sachs, Cambridge, Massachusetts; Joseph Brummer, New York.

BIBLIOGRAPHY: Campbell Dodgson, note in *Old Masters Drawings*, XI (March 1937), p. 71; Parke-Bernet Galleries sale catalogue of the Brummer Collection, April 22, 1949, no. 512, p. 130; Colin Eisler, "Two early Franco-Flemish Embroideries—suggestions for their settings," *Burlington Magazine*, CIX (October 1967), p. 577, fig. 45; Margaret B. Freeman, *The Saint Martin Embroideries*, New York, 1968, pl. xxxvi.

Lent by Mr. and Mrs. Alastair B. Martin



German, School of Cologne, after 1450

- 207 Praetexta of an Antependium, with St. Martin and the beggar; St. Benedict, abbot of Montecassino; the Virgin and Child; St. Servatius, bishop of Tongres (patron saint of Maastricht); and St. Bridget (or Brigitta) of Ireland.

Linen, silk and gold thread, woven and embroidered
 5¾ × 77¾ in. (14.7 × 197.5 cm.). H. with modern fringe, 10 in. (25.4 cm.)

A narrow band such as this one, known as a praetexta, is meant to be placed on top of the antependium or altar frontal, to cover the edge of the altar. Usually it is made of the same material and has the same type of ornamentation as the antependium. This exceptionally well-preserved praetexta is rich in design and in the use of color, enhanced by subtle touches of gold. On this band the Virgin and Child are shown with four saints: Martin (shown with the beggar), Benedict, Servatius, and Bridget. Bridget, patroness of Ireland, died in the first quarter of the sixth century and was highly venerated during the Middle Ages from Ireland to Seville. The Irish-Scot Benedictines of Cologne dedicated a church to her, which was located beside their own church of St. Martin. Her presence on this piece along with that of Benedict and Martin may indicate that the praetexta was made for one of those two churches. Servatius is portrayed holding his key, which is kept as a relic in his church at Maastricht—he is patron saint of that city. The flowering branch framing the holy figures and the inscriptions with their names might be an allusion to the Passion, if we accept the flowers as passionflowers as has been suggested. Other pieces related to this one seem to come from the same Rhenish center, probably Cologne, which was famous for its embroideries in the fifteenth century. One of them, which probably comes from an ecclesiastical vestment, is at the Victoria and Albert Museum. The figure style of the praetexta has been associated with the paintings of Stephan Lochner (d. 1451), and a date after 1450 has been proposed for this piece.

EXHIBITION: Rheinisches Museum, Cologne, 1927–1951; Metropolitan Museum since 1951.

BIBLIOGRAPHY: Ernst Schneyer, *Die Kölner Bortenweberei des Mittelalters*, Augsburg, 1932, figs. 33–36.

Lent by Mr. and Mrs. Alastair B. Martin



Franco-Flemish, probably Arras, early XV century

208 Hunters and ladies in a forest

Wool and metallic threads

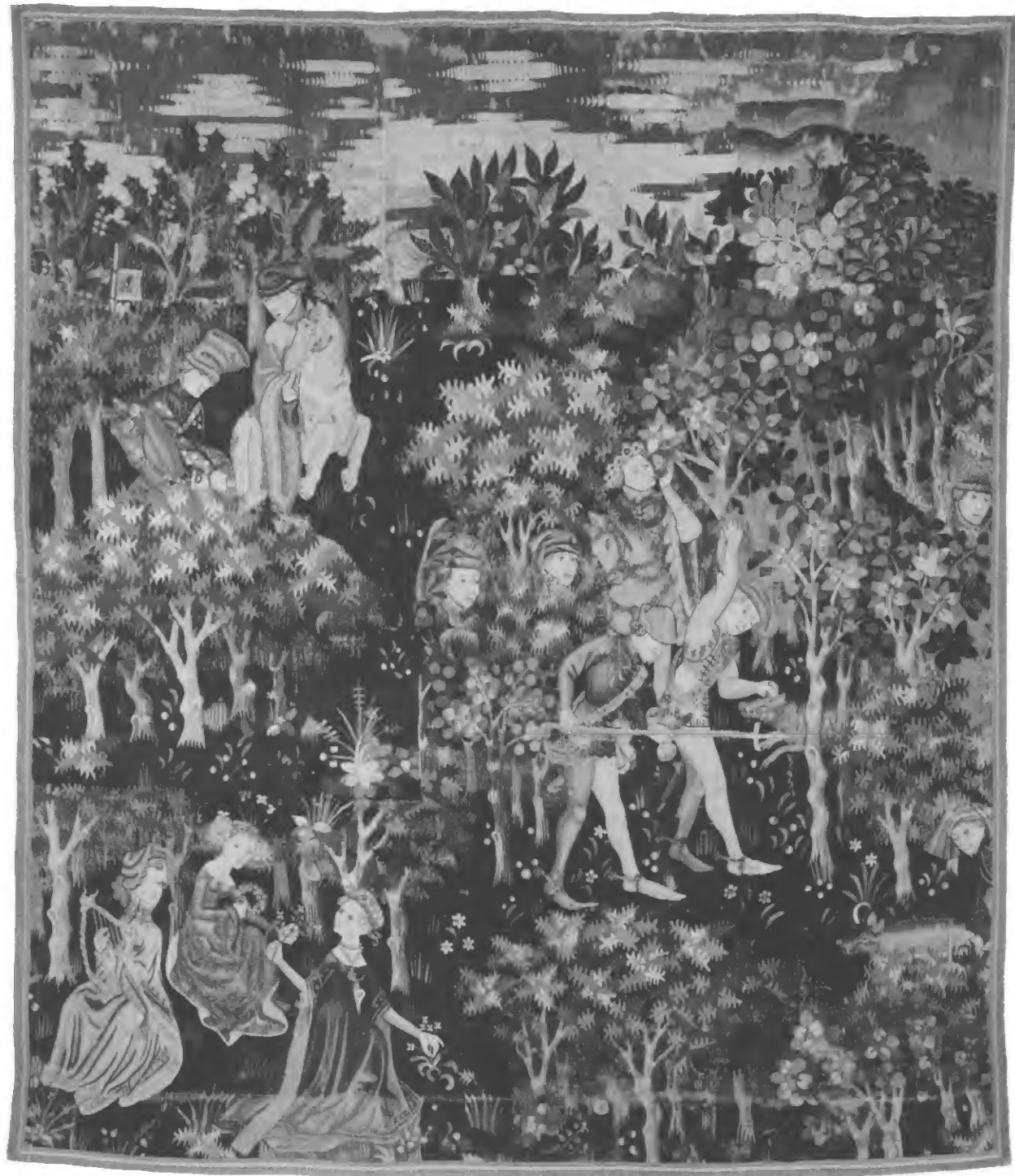
83¾ × 100 in. (212 × 255 cm.) without modern border

This tapestry is one of a small surviving group of early tapestries believed to have been woven in Arras. The only documented set in this group is one with scenes from the life of Sts. Piat and Eleutherius in the Cathedral of Tournai, commissioned in 1402. Among the other stylistically related tapestries are the Jourdain de Blaye tapestry in the Museo Civico, Padua, the Offering of the Heart in the Cluny Museum, Paris, part of a series depicting scenes from courtly life in the Musée des Arts Décoratifs, Paris, and the falconry tapestries in the Metropolitan Museum. A detail on the upper left of this tapestry—a flag with a four-petal flower surrounded by holly foliage—also appears in the Jourdain de Blaye tapestry. The three ladies in the foreground group are so close to the ones in the courtly life series that they must have been inspired by the same or similar models. The sky area in this tapestry has been added. It is from another tapestry made in the same area but at a slightly later date.

EX COLL. Delannoy, Paris.

BIBLIOGRAPHY: Hunter George Leland, *The Practical Book of Tapestries*, New York, 1925, p. 27, pl. III j.

Lent anonymously





EMBROIDERIES AND TAPESTRIES

German, Franconian (Nuremberg?), middle of the XV century

209 Altar frontal

Wool and silk

35¼ × 63½ in. (89.5 × 161.3 cm.)

In this tapestry Christ as the Man of Sorrows, his suffering emphasized in a typically German way, is flanked, left to right, by St. John the Baptist, the Virgin, St. John the Evangelist, and St. Jerome. The figures stand upon a strip of leafy ground and against a patterned background. In the lower right-hand corner is the shield of the Toppler family of Nuremberg and on the opposite corner the shield of the Pessler family, also of Nuremberg (the second shield identified by Helmut Nickel). There is documentary evidence for the production of tapestries in mid-fifteenth-century Nuremberg at the Katharinenkloster, and a group of tapestries, surely from that monastery, is stylistically related to this one. Accordingly, this piece can be identified as a Nuremberg work dating from around 1450. From the same period and atelier comes a closely related altar frontal, also with the Toppler coat of arms, a section of which is at the Museum für Kunst und Gewerbe, Hamburg (*Bildführer II*, Hamburg, 1964, no. 46).

Lent by Ruth and Leopold Blumka

South Netherlandish, probably Tournai, third quarter of the XV century

210 The Annunciation

Wool and silk

42½ × 83¾ in. (108 × 213 cm.)

The proportions of this tapestry are those of an altar frontal or a dossal. The scene takes place in the traditional portico, but there is also a suggestion of the two other settings used for the Annunciation in Netherlandish fifteenth-century art: behind the figures appear the windows of a church and to the right the door leading to Mary's bedroom. This combination of the three settings is most unusual, but appears in a painting at the Prado Museum attributed to the school of Robert Campin or to Jacques Daret, an artist who made tapestry cartoons and was active around the third quarter of the fifteenth century in Arras and Tournai. The same combination of settings can be found also in a tapestry from the Burrell Collection in the Glasgow Art Galleries and Museum. The Burrell tapestry, which is very close in style to this example, has been attributed to Tournai about 1460–1470. Both tapestries have similar architectural framework, skyline pattern, and sky motif as well as details like the cabochon-studded halos and the brocade-patterned textiles. These textile designs also can be seen in some large sets of tapestries such as the St. Peter series, ordered by Guillande de Hellande, bishop of Beauvais, in 1460, and now divided between Beauvais, the Museum of Fine Arts, Boston, and the Cluny Museum; the Swan Knight tapestry, Katharinen-kirche, Cracow; the Alexander series, Palazzo Doria, Rome; and the Caesar and Herkinbald sets at the Historical Museum, Berne.

Lent by The Norton Simon Foundation



VARIOUS MEDIA

Byzantine, Constantinople, XI century

211 Virgin Orans

Bloodstone

1¼ × 1 in. (3.2 × 2.5 cm.)

This cameo and one of St. George at the Cleveland Museum, both until 1939 in the ducal collection of Gotha, are among the best small, carved Byzantine stones in existence. This one, with its soft modeling and perfectly rendered features, recalls a full-length Virgin Orans cameo, also of bloodstone, in the Dumbarton Oaks Collection, which has been compared to representations in the coins of Constantine X dated 1059–1067 (Marvin C. Ross, *Catalogue of the Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection*, I, Washington, 1962, no. 121, pl. LVIII).

EX COLL. Herzogliches Museum, Gotha.

BIBLIOGRAPHY: Karl Purgold, *Das Herzogliche Museum (Gotha-Das Buch einer Stadt*, VIII), Gotha, 1937, pl. 53; Hans Wentzel, "Die byzantinischen Kameen," *Museion (Studien aus Kunst und Geschichte für Otto H. Förster)*, Cologne, 1960, pp. 88–93, fig. 94.

Lent by William M. Milliken





VARIOUS MEDIA

German, Cologne(?), late XII century

212 Pyx

Ivory, champlevé enamel, copper gilt, and crystal
H. 3 $\frac{3}{8}$ in. (9.8 cm.)

This type of cylindrical pyx with flat top and copper-gilt hinges and clasp is usually called Siculo-Arabic, though some of them could have been made elsewhere than Sicily. All such pyxes were left without decorative carving, and practically all of them were painted with Arab motifs. The present one, however, shows no trace of having been painted. The enamel star on the cover, Arab in inspiration, is clearly western European in manufacture. There is no reason to believe that the enamel and crystal knob were added to a plain ivory pyx: enamel, knob, and metal mounts all seem to go together. Pyxes of this type, though without the enamel star, were once found throughout Europe. The enamel of the present piece resembles Cologne enamels of the twelfth century, and it could be that this pyx is a rare example that shows Arab influence carried as far as northern Europe.

EXHIBITION: Arts of the Middle Ages, Museum of Fine Arts, Boston, 1940.

BIBLIOGRAPHY: [Georg Swarzenski] *Arts of the Middle Ages* (catalogue), no. 252; Georg Swarzenski, Review of Perry Blythe Cott, *Siculo-Arabic Ivories*, *Art Bulletin*, xxii (1940), p. 105.

Lent anonymously

213 Head of a staff

Boxwood and glass pearls
H. 10¼ in. (26 cm.)

Lions are readily associated with Venice, since they are the symbol of St. Mark, patron saint of that city. The lion, however, has always been a favorite with anyone eager to appear powerful, and the coat of arms on this staff—the staff itself is an indication of a powerful office—has not been identified. The style of the staff is Romanesque with some orientalizing trends, a combination that appears often throughout Italian Romanesque art. The artist has taken the liberty of converting the king of the beasts into a female without depriving him of his most distinctive characteristics, his mane and his ferocious appearance. The cub is portrayed as a grown-up male. There are at least two similar boxwood lions in existence: one published by Alexandre Du Sommerard (*Les Arts du Moyen Age*, Paris, 1838–1846, album 10, xiv, pl. 18), the other, with a similar shield, in ivory, and no cub was formerly in the Onnes de Nijenrode Collection (Mueller's sale catalogue, Amsterdam, July 4–7, 1933, no. 196, ill.).

EX COLL. E. de Miller-Aichholz, Vienna.

BIBLIOGRAPHY: G. Petit sale catalogue of the E. de Miller-Aichholz Collection, Paris, May 18–22, 1900, no. 70; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xi, 5, pl. 4, fig. 4.

Lent by Irwin Untermyer



214 Fragment of a scepter or flabellum handle

Boxwood, with traces of gilding, copper gilt, agate, and sapphire
L. 19½ in. (49 cm.)

It is difficult to tell how much of this object is missing. The long agate segment was probably the middle of it, with at least two more carved scenes above it. The agate disk, now at the end, may have been farther up. It was not a staff, but something that was held without touching the ground, otherwise the rough sapphire at the end would not make sense. The first scene below the middle agate section is the Expulsion from Paradise, showing a sorrow-stricken Adam and a rather impassive Eve, looking very much like their counterparts in the mosaic dome of San Marco, Venice. Below this is the Murder of Abel by Cain, who is reprimanded by a terrifying God the Father, and finally, the Sacrifice of Isaac, with the angel holding back Abraham's arm. The only scene above the large agate piece is the Flight into Egypt, in which a soldier holding a spear follows the fugitives. Each scene has an inscription in Italian describing it. The artist-carver had a strong sense of drama, as expressed in his choice of the scenes and the way of interpreting them. It is not known if the selection reflects the use of this object. It is also impossible to say what the missing scenes were; they certainly belonged to the New Testament and might have been the counterparts of the Old Testament scenes below, though none of these seems to relate to the Flight into Egypt. The superposition of the history-telling scenes recalls other examples, also in San Marco, namely the columns of the ciborium and the reliefs of the central portal, but the style of this object is not related to any of them. The primitive quality of these carvings makes them more spontaneous and vigorous, and greatly appealing. Some of the gilding remains, and added to the richness of the materials used, shows that this object had importance. The general shape and the use of the carved segments alternating with the plain ones recalls the handle of the famous flabellum at the Bargello, and it is not impossible that this piece belonged to a large flabellum or a comparable liturgical object.

Lent by Ruth and Leopold Blumka



German, upper Rhenish (?), early XIV century

215 Box painted with animal and floral motifs

Tempera on wood with metal clasp and hinges

$3\frac{1}{8} \times 10\frac{3}{8} \times 3\frac{3}{8}$ in. (7.9 × 26.5 × 9.1 cm.)

This box, which is hollowed out of one piece of wood, is extraordinarily well preserved. The only missing parts are the three pieces that divided it into compartments. That it had partitions would indicate it was made to hold small objects, perhaps those used in a game. The animals in the painted roundels on the sides include some fabulous creatures—such as the unicorn and a double-tailed mermaid—and among the real ones a beast certainly unusual in medieval Germany, the elephant. The band at the front of the lid is decorated with a series of reciprocal dog heads, an ingenious device in an already humorous and lively scheme. Contemporary with this box and from the same area, but painted only on the lid with human figures instead of animals, is a box now at The Cloisters (acc. no. 50.141), which also came from the Figdor Collection. The box illustrated here seems to be unique in shape and type of decoration.

EX COLL.: Gustav Häusler, Ulm; Albert Figdor, Vienna.

BIBLIOGRAPHY: Heinrich Kohlhaussen, *Minnekästen im Mittelalter*, Berlin, 1928, no. 21, pl. 22; *Sammlung Dr. Albert W. F. Figdor, Wien* (sale catalogue), 1, 3–5, Berlin, 1930, no. 312, pl. CXXIV.

Lent by Mr. and Mrs. Lewis V. Randall



216 Gittern

Boxwood and bone
L. 13 in. (33 cm.)

This beautiful instrument has been called a gittern, but it is not exactly like any well-known type of stringed instrument. As it was meant to be played with a bow, it can be called an early ancestor of the violin, related to the late medieval-Renaissance rebec, which had three strings. This, however, had five, as indicated by the marks on the nut and the holes at the lower end. Strings and pegs are missing. The large round soundhole is elaborately decorated with interlacing ribbons with open spaces between; it has the look of a rose window in a Gothic cathedral. At the top of the neck a female figure plays a lute; the area around her is carved in the shape of a leaf. The back of the instrument is richly decorated with carvings that recall courtly scenes on ivory caskets and mirrors from fourteenth-century France and northern Italy, and also those represented in fresco paintings and illuminated manuscripts. Under a canopy of foliage in which nests an amorino, ready to pierce them with his arrows, stand a young man in hunting attire holding a falcon and a young woman with a little dog playing at her feet. The amorino occurs often in French ivories, but is generally represented as an angel in a long tunic. Here, as a reminiscence of classic prototypes, he is represented nude. Beneath the two principal figures is a stag. Near the top of the neck a standing figure holds an uninscribed scroll. This exceptionally rich instrument was probably played at dances in the home, castle, or palace of some important person.

EX COLL.: E. de Miller-Aichholz, Vienna; Albert Figdor, Vienna; Oscar Bondy, Vienna.

BIBLIOGRAPHY: *Sammlung Dr. Albert Figdor, Wien* (sale catalogue), v, Berlin, 1930, pl. 97, no. 125; Otto von Falke, "Aus der Sammlung Figdor. I. Kunstgewerbe," *Pantheon*, IV, 1929, p. 331, fig. 9; Karl Geiringer, *Musical Instruments*, New York, 1945, pl. 12, no. 1; Emanuel Winternitz, "British Musical Instruments. An Exhibition in London," *Music Library Notes*, Washington, IX (June 1952), p. 398; Yvonne Hackenbroch, *The Irwin Untermyer Collection*, v, New York, 1962, pp. xi, 6, pl. 5; Emanuel Winternitz, *Musical Instruments of the Western World*, New York, 1967, pp. 48, 51, ill.

Lent by Irwin Untermyer



Netherlandish, early XV century

217 Casket with eight scenes of the life of the Virgin

Leather, embossed, polychromed, gilded
 6 × 11¾ × 9¼ in. (15.2 × 29.9 × 23.5 cm.)

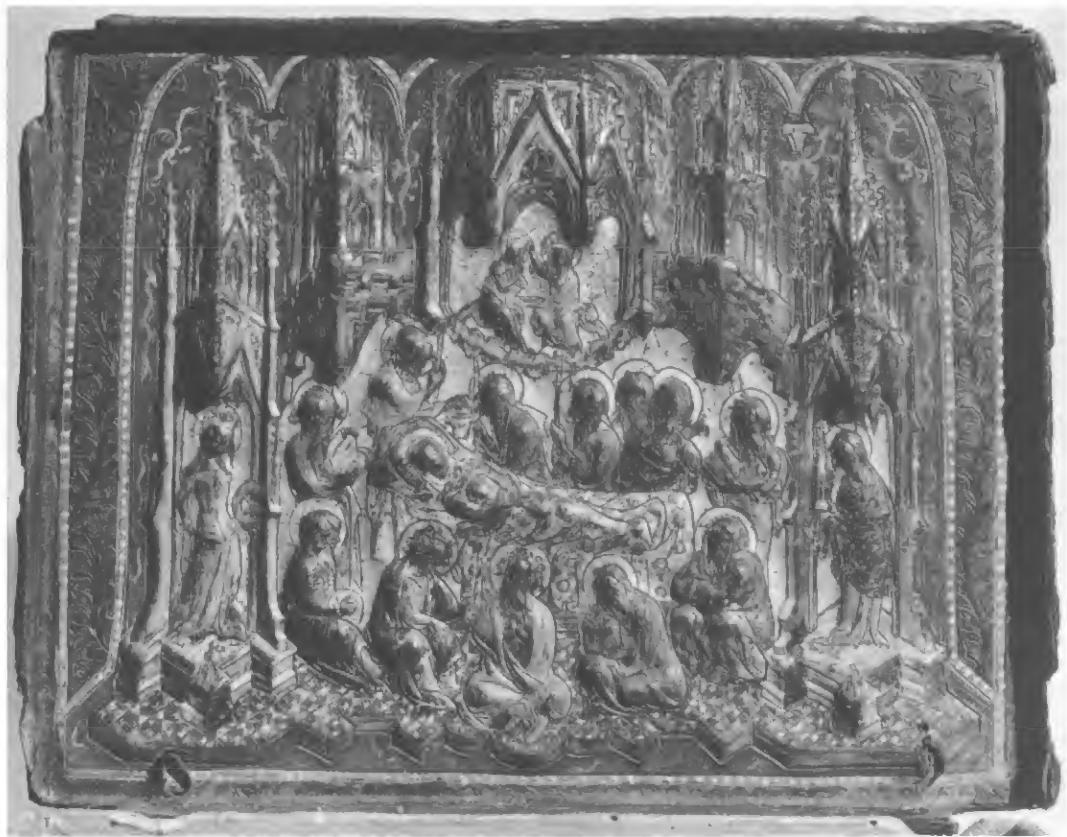
In a yet unpublished study of this masterpiece of leatherwork, Harry Bober compares the iconography with illuminated manuscripts of the Hours of the Blessed Virgin, starting with Matins (Annunciation) and ending with Compline (Death and Coronation). The scene on top of the lid, partly destroyed, was of Christ in Majesty, surrounded by musical angels and symbols of the Evangelists. In the inscription around this scene the word GRATIA of the angelic salutation to Mary appears as GRACIA, which is common in works of Spanish origin. However, the principal scene, that of the death of the Virgin, with St. Catherine and St. Barbara standing on either side, presents some of the characteristic distortions of architectural perspective that are found in Netherlandish and Franco-Netherlandish paintings and illuminated manuscripts. The closest parallel to this casket is in the Cathedral of Lucca, a casket decorated with scenes of the life of Christ. It seems to be from the same atelier, if not actually by the same artist, and it was published as Netherlandish (Placido Campetti, "Il Cofano di Balduccio degli Antelminelli nella Cattedrale di Lucca," *Dedalo*, II (1922), pp. 240–250, ill.).

EX COLL. private collection, Spain.

EXHIBITIONS: Sociedad Española de Amigos del Arte, Madrid; The Cloisters, since 1953.

BIBLIOGRAPHY: Juan Lafora, in *Arte Español. Revista de la Sociedad Española de Amigos del Arte*, VIII (1926), pp. 88–92; *Catalogue Guide*, Madrid, May–June 1943, no. 29, pp. 45–46; James J. Rorimer, "Acquisitions for the Cloisters," *The Metropolitan Museum of Art Bulletin*, June 1953, p. 285, ill.; Günter Gall, *Leder im europäischen Kunsthandwerk*, Braunschweig, 1965, p. 88, pl. 6.

Lent by Mr. and Mrs. Alastair B. Martin



South Netherlandish, Brabant, XV century

218 Crib of the Infant Jesus

Carved and polychromed oak, copper gilt, silver gilt, painted parchment, and silk embroidered with gold and decorated with pearls, silver plates, and translucent enamels

12½ × 11 × 7⅞ in. (35 × 28 × 18 cm.)

This extraordinary piece, which must once have contained a relic, is one of several extant examples of Netherlandish reliquary cribs, known as “Repos de Jésus,” made of silver, ivory, or wood. They seem to have been popular devotional objects during the fifteenth century and at the beginning of the sixteenth. They were venerated during Christmas festivities and sometimes, according to documents, were given as presents to nuns taking their vows. Objects such as these, with their rather feminine quality, seem more suitable for private devotion or for convents than for large churches or monasteries. The figure of the Child in swaddling clothes belonging to this crib was still extant in 1894, according to a description of the piece (see Destrée, p. 122), but it has since disappeared. He would have been lying beneath the silk coverlet decorated with the Tree of Jesse, his head resting on the Agnus Dei embroidered on the pillow. Inside the bed is the case for the relic. The headboard and footboard, with reliefs representing the Nativity and the Adoration of the Magi, are covered on the inside with parchment painted with angels singing and holding scrolls. Both boards have a finial, on each of which must have stood a statuette. Small statuettes also probably stood in front of the Gothic arches along the sides of the crib. There are traces of an inscription beneath the Nativity scene, but it is illegible.

PROVENANCE: The Grand Béguinage of Louvain until 1882.

EX COLL.: Jules Frèsart, Liège; Albert Figdor, Berlin; Oscar Bondy, Vienna.

EXHIBITION: Masterpieces of Flemish Art: Van Eyck to Bosch, Detroit Institute of Arts, and the City of Bruges, 1960.

BIBLIOGRAPHY: Joseph Destrée, “Etude sur la sculpture brabançonne au moyen âge” (reprint of *Annales de la Société d’archéologie de Bruxelles*), Brussels, 1894, p. 122; E. Van Even, *Louvain dans le passé et dans le présent*, Louvain, 1895, p. 541; Edmond Niffle-Anciaux, *Le Repos de Jésus et les Berceaux reliquaires*, Namur, 1896, pp. 103–105; *Sammlung Dr. Albert Figdor, Wien*, Berlin, 1, 3–5 1930, no. 161, pl. LXXXV; Rudolf Berliner, *Die Weihnachtskrippe*, Munich, 1955, pp. 226–227; [Lucie Ninane] *Masterpieces of Flemish Art* (catalogue), Detroit, 1960, no. 161.

Lent by Ruth and Leopold Blumka



VARIOUS MEDIA

South German, XV century

219 Pendant with the Coronation of the Virgin

Mother-of-pearl and silver-gilt mount

$2\frac{3}{16} \times 1\frac{3}{8}$ in. (5.5 × 3.5 cm.)

The style of this openwork relief is more vigorous than that of most mother-of-pearl carvings, which tend to be flat and linear. In this one the brittleness of the medium has been overcome with particular skill. The Coronation of the Virgin performed by the Father and the Son—looking very much alike—is more unusual than that performed only by the Son. There are other examples, however, such as a round mother-of-pearl medallion at the Bavarian National Museum, Munich, which is more an engraving than a relief but otherwise is close in style to this one.

EX COLL. Marc Rosenberg, Berlin.

BIBLIOGRAPHY: Otto von Falke, *Sammlung Marc Rosenberg* (sale catalogue), Berlin, 1929, no. 146, pl. 15; Gustav Pazaurek, *Perlmutter*, Berlin, 1937, p. 19.

Lent by Mr. and Mrs. Lewis V. Randall





VARIOUS MEDIA

Spanish, Santiago de Compostela, XV century

220 Seated Virgin and Child

Jet with traces of gold
H. 6¾ in. (17.2 cm.)

The origins of the jet workshops in Santiago de Compostela are unknown. They prospered because of the pilgrimages to the tomb of the saint, and by the fifteenth century the fraternity of jet carvers was extremely well organized. Their products—mostly figures of James and related objects—were bought by the pilgrims and taken to other countries, which accounts for the wide distribution of these objects. Iconographically this statuette resembles Romanesque Virgins, but its original and rather vigorous style indicates that it was probably made during the fifteenth century by a worker who took his inspiration from the Romanesque sculpture surrounding him. In the fifteenth century the jet workers still created their own models and sold their own objects; afterward the industry became too standardized, and the quality of the work declined. It is known that jet figures and other objects were produced in large quantities, but because of the extreme fragility of this material comparatively few have survived.

Lent by Mr. and Mrs. Jack Linsky

